

VIPER

SS18



21 SAVAGE

UK£16
US\$24
#9

500



WWW.VIPER-WORLD.COM

THE HOME OF ALL THINGS VIPER

EDITOR-IN-CHIEF
LILY MERCER

CREATIVE DIRECTOR
THURSDAY.

DESIGN
RACHEL ABEBRESE

FASHION EDITOR
KASHMIR WICKHAM

FEATURES EDITOR
ANASTASIA BRUEN

ART EDITOR
CONOR RUA

FASHION ASSISTANT
JAMES LOACH

PHOTOGRAPHERS

JOSHUA ALLEN, RIO BLAKE, YUMI CARTER, SAM CONANT, HAZEL GASKIN, DILLON GERSTUNG, ASHLAN GREY, KAY IBRAHIM, ABBY KENNY, OMAR KHALEEL, BARDHA KRASNIQI, MIKE MILLER, HANIFAH MOHAMMED, DANIELA K. MONTIERO, THE NATURALIST, CHIAMAKA DJECHI, EVE POWER, MARC PRODANOVIC, NAZA QUIEROS, CHARLIE SANSFIELD, DUNCAN TELFORD, HAYLEY WALL

WRITERS

DYLAN ARDLOYE, CHERÉE, VICTOR DAVIES, TAVIS KEL, CELIYA KÖSTER, GIOVANNA MAE, BETH MARSHALL, CHRIS MENDEZ, RORY OAKLEY, DARIUS PLEASANT, CHRISTOPHER RILEY

ILLUSTRATORS

KACEY KAL, LUCAS SANTOS

HAIR/MUA/STYLISTS

ZATEESHA BARBOUR, SUKHY BHANDAL, SAM BROWN, MARKO THE CURATOR, ALIZÉ DEMANCE, LEA FEDERMAN, RHEA FRANCOIS, TOMMY GAMBRILL, EVA GONZALEZ, ZOARD HEUZE, FENNA LANG, LAI MAKEUP, ADAM MUSCATT, NINA FAY ROBINSON, ARMANDO RODRIGUEZ

MODELS

TRILLARY BANKS, DENISA, CAS JONES, KESANG, KINZA, LUBIANA, TERRASHA MORGAN, NADINE, SAL, SIMRAN, VANESSA, YASMIN, YINKA

VIDEO/DESIGN

SHANNON MILLER, CHIAMAKA DJECHI, DIEGO RUIZ, PATRICK WAUGH

THANKS TO

NANCY BYRON, BRI CHRISTIAN, CINEMATIC MUSIC GROUP, HEATWAVE CAR CLUB, KATIE KAY, IMRAN MALIK, JOSS MEEK, ARTI POPAT, RALAZTIAN, ROBERT GRAHAM STUDIO

VIPERMAG.COM

A MERCER PUBLICATION

EDITOR'S LETTER



PHOTO BY RIO BLAKE

Money makes the world go round. In Viper's ninth issue, we explore the theme of Getting Money. What does it mean to you? For me, I'm caught in a double standard. I want to earn enough to launch initiatives and charities to improve the lives of others. But on the flip side, I'd be lying if I said I don't have a dream to rap the baby pink Lamba Countach so I can pull up and stunt.

Growing up without money forces you to be resourceful but can also leave you floundering for funds. In the words of the poet Nasir Jones, "When she not around, I'm heated, 'bout to lay somethin' flat. Know how to treat it, never take for granted, she got me trapped." There are probably more rap songs about money than there are about women and weed combined. That's really saying something. A quick genius search tells us that there are literally thousands of songs with Money in the title alone, by everyone from Modvillain to Tyga. However you refer to yours; cash, loot, lizzies, scilla, reedies, cheese, bread, mule, it's bound to mean something to you.

Even if you don't like money and what it represents, it's essential for human survival. Drafting dreams is difficult without it. This issue we explore a group of artists killing it in their respective fields and explore what getting money means to them. From 21 Savage launching an initiative to teach kids in schools how to manage their finances, to Trippie Redd selling out overseas shows in 11 minutes at the tender age of 18. We speak to MiST, who's made money independently, investing it in some of the most adventurous music videos UK rap's ever seen; plus slowtho, Northampton's rebellious but cute MC, making money with his team and cultivating incredible songs D.I.Y.-style.

We also explore issues around money laundering, the legacy of Master P, and how Booker T. Washington's Atlanta Compromise is still in effect

in the music industry today. Costa Rica translates to "rich coast" so we headed there for a fashion editorial, before dipping back to London to catch up with Chynna, Jeshi and Lola, not to mention Trillory Banks and some IG Girls #IRL. Following that we're serving up some profiles with brands killing it right now; PAD, Jamie Backshall, Unknown and What We Wear. Some incredible creatives are featured in this issue, Fillury knows all about getting money, having created J Hus' 'Common Sense' album cover. And Miggy who's crafting an incredible career as a video director, having started out shooting 'The Plug' for Rich The Kid.

Big Norstie is one of the funniest humorists on the planet so it's an honour to feature him in The Questions! Likewise, it's so special to have Kwes Darko, Sango and Steel Banglez as our trio of producers profiled in this issue. Florida's Mobsquad Nord runs a bails band company on the side of his impressive rap career so we caught up with him to find out how he juggles things. We also spoke to UK artists Cas Jones and Trillory Banks.

Special shout out to Ray's Corrupted Mind for so many photos in this issue but mostly the one of Metro Boomin! He filled us in on the behind the scenes stories to some of his images. BROCKHAMPTON's photographer Ashton Grey curated this issue's Vinstagram, with some of his personal favourite photos he's taken. And Illi Jili and Patrick Waugh created a beautiful pair of artworks for us. Love to Charlie Sarsfield who was recently in Kenya and Rwanda and captured some beautiful images that we've published in a photo essay, alongside an interview with him.

Money provides freedom and imprisonment. Money can make you beautiful and ugly. Money can be your making and your downfall. On that note, let's get into the issue. Enjoy!

@LILYMERCE

FOR MORE INFORMATION ON VIPER
VISIT THE WEBSITE WWW.VIPERMAG.COM
AND @VIPERMAGAZINE

CONTRIBUTORS



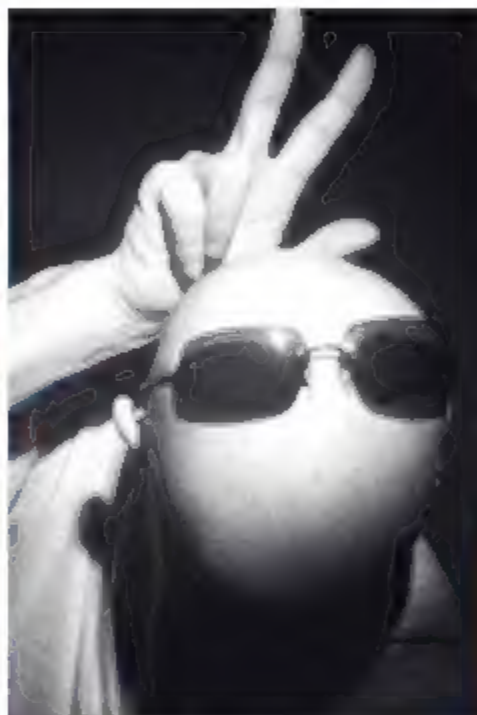
Celiya Koster
Writer, Miggy Jasper

What does "getting money" mean to you?

For me getting money is about making something from nothing. It's about having a hustler mentality and finding opportunities for yourself. It means I am exceeding expectations.

What's your materialistic goal - what item do you wanna buy when you've made it?

I am gonna go big and say a modern, spacious, designer furnished house.



Duncan Telford
Photographer, Trippie Redd

What does "getting money" mean to you?

Probably less than it ought to. I do enjoy getting paid though.

What's your materialistic goal - what item do you wanna buy when you've made it?

My biggest goal was have an apiary producing honey from bees that feed only on salix pollen. Unfortunately they're not keen on the taste and the solution is to have the hives in the middle of a five mile radius field of salix so that the bees would have nothing else to eat. That much weed would be like heaven, but I'd feel bad about making bees eat stuff they don't like. So my materialistic goal remains something I'm yet to work out.



Bardha Krasniqi
Photographer, #IRL

What does "getting money" mean to you?

My materialistic goal is to have my own coffee shop/warehouse. I would love to provide a space I always looked for when I was younger; a space where people can think of new ideas, be inspired and meet new people who have similar interest to them.

What's your materialistic goal?

A private Jet because I love to travel and this would be perfect for me. Living in luxury with my favourite people, hahaha! However I would need to know someone who can fly a plane!



Dylan Arakye
Writer, Trippie Redd + MIST

What does "getting money" mean to you?

That's actually a pretty difficult question but I'd say "getting money" to me means hustling and grinding to not only survive, but live well.

What's your materialistic goal?

My materialistic goals tie into my goals in general. I'm going to be a very successful entrepreneur and have a huge impact on the entertainment industry. I have a rough "materialistic figure" in my head but I can't reveal that till my first book comes out. I'm also going to buy my mum a Range Rover and myself a Mercedes G Wagon.



Fenna Long
Art Director, Costa Rica

What does "getting money" mean to you?

For me, getting money means to make a living doing what I love, with great people around me and good vibes. Without thinking about what others want or expect me to do, but just being genuinely happy and making my own shmoney.

What's your materialistic goal?

Once I "make it" I want to get myself a silver BMW E30 - that's my materialistic goal.



Charlie Sarsfield
Photographer, Kenya + Rwanda

What does "getting money" mean to you?

If I'm being honest, money is just the thing that allows me to do the things I want to. So I suppose getting money isn't the main goal, it's more the experiences money allows me to have: going to places I've never seen and buying film to document those experiences.

What's your materialistic goal? What item do you wanna buy when you've made it?

Family is important to me. I just wanna make sure my little sister and brother are good. If I'm lucky enough to have a family of my own then I'd rather buy them the materialistic objects they want. As long as I have my cameras I don't need for much, seeing other people smile makes me happy, so buying for others is my goal.

CONTENTS

10 THE GOODS	16 20 SHOTS	18 BAG CHAIN	20 THE QUESTIONS
22 THINGS RAPPERS SHOULDNT DO	24 VINSTAGRAM	30 CAS JONES	32 MOBSQUAD NARD
34 TRILLARY BANKS	36 MEET THE PRODUCERS: KWES DARKO	38 MEET THE PRODUCERS: SANGO	40 MEET THE PRODUCERS: STEEL BANGLEZ
42 PHOTO RETROSPECTIVE: RAYS CORRUPTED MIND	46 SLOWTHAI	56 MONEY LAUNDERING	60 MIST
66 ROAD TO RICHES			

70 TRIPPIE REDD	80 21 SAVAGE	90 COSTA RICA	96 #IRL
106 CHITNA, JESHO, LOLA	114 TRILLARY BANKS	120 FAQ	124 JAMIE BACKSHALL
128 UNKNOWN	130 WWW	132 FILFURY	136 MIGGY JASPER
138 MASTER P	142 CHARLIE SAREFIELD	146 PATRICK WAUGH	148 RANSOM NOTE
150 STOCKISTS			

CONTENTS

THE GOODS

1



PALMER BALLISTIC BLACK POUCH

The UK based, utility workwear brand have created the ultimate accessory. This handcrafted holster with removable pouches ensures that users have a compartment for all small essentials. The ballistic black pouch is set with adjustable straps catering for owners of all sizes. Featuring a penholder, retractable Palmer policy, small pockets, two fragrance pouches, gum pocket and card pocket, it's safe to say your essentials will be safe as heres. Made from black waterproof canvas cotton this product is the epitome of strength and safety.

2

COMME DES GARÇONS HOMME LOGO POCKET TEE

Japanese brand Comme Des Garçons have taken things back to basics with this simple logo pocket tee. Sticking to their signature aesthetic, the brand have created a short sleeve t-shirt made from 100% cotton. The colourful logo in its sans serif font borders the bottom of the front side of t-shirt while a patch pocket on the chest adds a nice design feature. The ribbed crew neckline adds subtle detail that makes the design simple but stylish.



3

BILLIONAIRE BOYS CLUB REPEAT PRINT JUNGLE SHIRT

It's highly fitting that Billionaire Boys Club appear in the 'Get Money' issue. This botanical print shirt does not shy away from the repeat patterns synonymous with the streetwear brand. The intensity of the jungle kingdom is replicated through the graphic collage. With heavy BBC branding repeated over the jacket, it's made from 100% cotton, and with four front pockets, this shirt is a highly desired piece from this year's spring collection.

4

CORTEZ ALCATRAZ JUMPER

Formerly the habitat for some of the world's most dangerous criminals, Alcatraz prison is the inspiration behind this season's Cortez collection. The complementary colours within this sweatshirt design create a spring summer aesthetic perfectly suited for British summertime, you know these days that aren't really hot but aren't cold enough for a coat. The yellow line acts as an outline for all graphics from the Alcatraz illustration to the 'Rules the World' slogan that underlines this powerful and bold graphic.



5

PATTA SCRIPT LOGO SLIDERS

Summer is slowly approaching - emphasis on the slowly for U.K. readers - and slider season is in sight. After getting some insight into Patta and their humble beginnings from the Barry Legal Issue we continue to follow the Dutch brand and their money moves. Our friends at Patta have blessed us with another modest design creating some simple black sliders with the logo beautifully created in white. The sliders are also available in the reverse colour way. Made from high quality PU the creation of this contrast radiates style and comfort.



6

PAX 2 VAPORIZER

Remember when it was just papers or blunts? As times are changing, with advances in technology aiding the future of innovative vape design. For years Pax have been pushing a portable vaporizer crafted in a modern and simplistic shell designed for the use of dry herb material. It's a little pricey but this low profile device comes with a 10 year limited warranty, charger, mouthpieces and maintenance kit. The vaporizer can be purchased from Pax retailers and local vape shops and currently comes in two colour ways.



7

PLANET 1 SUNGLASSES

Eye candy is becoming a wardrobe staple here at Viper, what with all those late nights trying to meet deadlines! Not to mention that it's very important to protect your eyes whilst catching some rays. Planet 1 have created some extra-terrestrial accessories to spice up a flashy aesthetic. Not solely limited to the designs in this issue, the brand are shifting their way into new sights creating a multitude of shapes and sizes to suit an array of customers.





8

POPPEY LEXINGTON SUNGLASSES

Australian born designer, Poppey Lexington has created a stunning range of sunglasses giving us directional focus to better climates. Poppey created her first collection of sunglasses in 2015, after initially starting her label in 2008 and creating her first stand alone store three years later. Going solid for three years now, the designs are handcrafted and beautiful quality.

9

BEATS PILL +

There's no doubt about the importance music is in life. Whether you're listening to Trippie Redd or the infectious Trap melodies of 21 Savage, the Beats Pill + assures that you're able to carry your wireless speaker with you in all its portable greatness. Currently in five colour ways the speaker has a maximum of 12 hours battery life so you never have to leave quietly. Taking just three hours to charge, this accessory also allows you to power up your phone or another external music device from this intelligent piece of technology. The discreet size of this device can be highly deceptive with the two-way crossover systems allowing for an impressive range.



10

WINTERPROOF ARMY PACKABLE 2 IN 1 JACKET

The Norwegian brand have been creating innovative design for years and a recent collection created by British designer Martine Rose has pushed their recent range back into the spotlight. It goes without saying that function is instinctive for the brand. The Army packable 2 in 1 jacket has been crafted with a technical exterior. Formed with the use breathable, waterproof scuba style fabric, paired with reflective grid details the jacket also transforms into a coat with the removable of detachable sleeves.

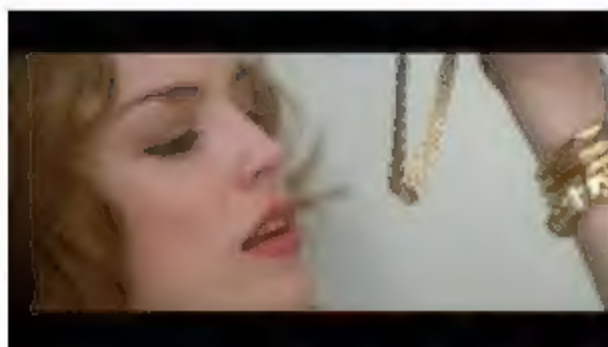
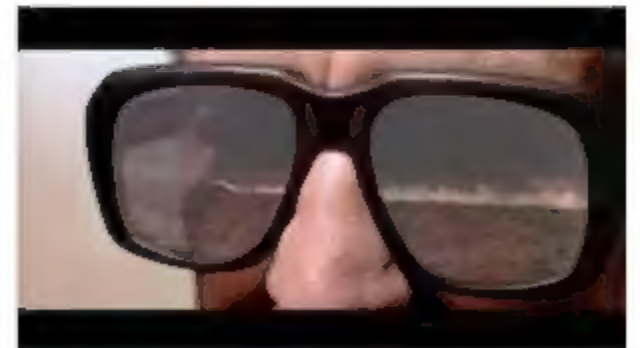
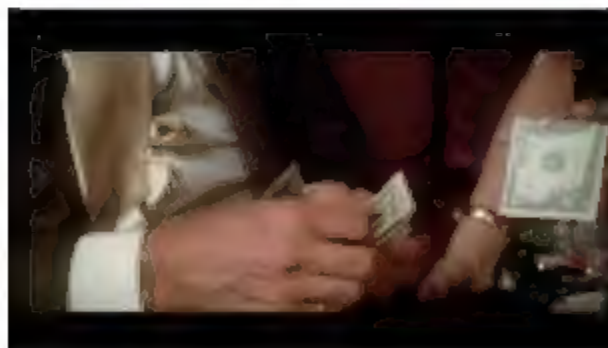
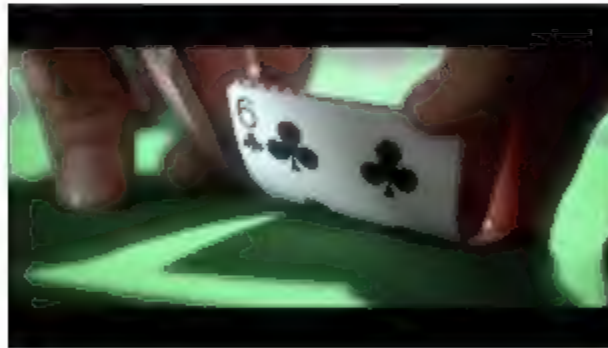
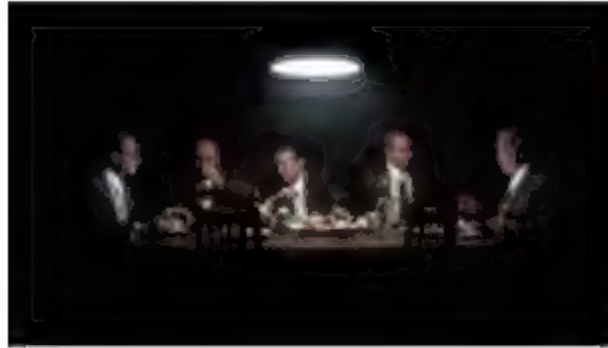


15

20 SHOTS

ONE CULT FILM
20 ICONIC SCENES

CASINO, 1995
MARTIN SCORSESE



RAP CHAIN: NIPSEY HUSSLE'S FUCK DONALD TRUMP CHAIN

ILLUSTRATION BY LUCAS SANTOS
WORDS BY TAVIS KEL

WE ALL KNOW AN ICED OUT CHAIN IS ESSENTIAL ON ONE'S QUEST TO BECOME A RAPPER, BUT WHAT DO YOU PICK? AN ICED-OUT CHOKER CHAIN? A JESUS PIECE? A MINIATURE VERSION OF YOURSELF MADE OUT OF DIAMONDS? (WE SEE YOU QUAVO!) NO, THEY'VE ALL BEEN DONE BEFORE. WHAT SUBTLY SAYS, "I HAVE DEPTH AND I CARE ABOUT HUMANITY" WITH A SIDE OF POLITICAL AWARENESS? I KNOW, A CHAIN BEARING THE SLOGAN, "FUCK DONALD TRUMP."

To be fair, this isn't the first time Nipsey Hussle's said FDT. By now you're sure to have heard his 2016 hit with YG, taken from the latter's 'Still Brazy' album.

Released prior to the election, the song saw both LA artists openly criticise the Republican candidate, saying the term "Fuck Donald Trump" no less than eight times in the hook alone. On the song Nipsey states, "I thought all that Donald Trump bullshit was a joke." Fast forward two years and his latest piece of jewellery is no joke.

Yeah it doesn't exactly scream 'I'm getting money', but who said your jewels can't reflect your political stance. Nipsey's not alone. Teyana Taylor also engraved her distaste for Donald in gold bearing the same phrase, "Fuck Donald Trump." Someone needs to hit Ben Baller for an Obama Jesus piece!

Now I don't know how I'd feel about anything Trump-related resting on my chest, but at least it says fuck 'Im Donald Trump winning the election has to be one of the biggest punchlines in American history, but sadly the joke never ended. Our laughter has since

dulled and our cheeks hurt but the joke hasn't ended and so we politely grimace, to keep up appearances.

Despite his triumph against Hillary Clinton, he's had the lowest presidential approval rating in 70 years. DO YOU REMEMBER HOW BAD THE BUSH YEARS WERE? For those that remember Bush' reign, it's hard not to see Trump's win as the most surreal and confusing moment in U.S. politics.

And though we've definitely never imagined laser beams shooting out of our eyes, reducing him to a singed toupee atop some Cheetos dust, we do wonder, when will it all end? It's gotta be before the four years are up. We need Kanye to get out of the sunken place and give us another honest moment like when he said, "George Bush doesn't care about Black people" on live TV.

Now this guy will forever be just 'Donald Trump', you won't catch me placing President before his name. I'm content knowing I was a resident of California during the Obama years; damn, that was a good time! In the immortal words of YG, "fuck Donald Trump."

"THOUGH WE'VE DEFINITELY NEVER IMAGINED LASER BEAMS SHOOTING OUT OF OUR EYES, REDUCING HIM TO A SINGED TOUPEE ATOP SOME CHEETOS DUST, WE DO WONDER, WHEN WILL IT END?"





THE INTERVIEW

BIG NARSTIE

PHOTO BY THE NATURALIST

What do you smell like right now?

I smell like Super Orange Glue, BDL NSG, Lady Sativa, gang gang gang, mixed with a bit of Givenchy. Givenchy and ganja's, you know them ones there, them deeper fragrances.

How would your last partner sum you up in 3 words?

Fucking scum bag.

What's the most troublesome thing you did as a child?

I got a lot of beatings because I was a fucked up yute. I had a wild imagination and what I thought of in my head, I just did, so that equals a lot of beatings. I come from a Jamaican background, spare the rod, spoil the child, rude boy, you know them church beatings when you cry and wake up powered? Cry yourself to sleep and wake up ene gised.

Who's the wildest celebrity you ever had a crush on?

Boam, Susanna Reid. The woman on Good Morning, I think she's like 50 or something but she's buff.

Ever punched a stranger?

Standard, bare times.

What's your most embarrassing fear?

Shifting myself on stage like Dennis Brown.

What sound do you hate?

"Police, pull over."

Which character trait of yours do you hope your child doesn't inherit?

My love of danger.

What's your favourite sea creature?

I used to like ows but them China man been eating them man there, that took away his street cred. Ows been moving para now cuz them China man cook them man there. Rah, need to be something like a killer Octopus or some shit.

The worst thing about drugs is...

Depends what you're talking about because if we're talking about Ganja's, we're not talking about drugs because I don't know anyone that wants to see their TV for a bag of weed, you get what I mean? We have to clarify what we're talking about because if we're talking about hardcore drugs, what you saying like Patsy Doherty style and that. You know them Kate Moss ones where the middle part of your nose drops out and them lings there, you get what I mean? Now you're talking inarguable stuff and I'll just say HADOKEN is your lifestyle, you know them ones there cuz I think ganja's great but it should not be in responsible hands. I think people smoking ganja's should be of legal age and should be responsible with it, i.e. you shouldn't be giving it to kids and stuff like that. On its medicinal purposes of helping people, I'm straight with it. Rasafari stands alone.

"I SMELL LIKE SUPER ORANGE GLUE, BDL NSG, LADY SATIVA, GANG GANG GANG GANG, MIXED WITH A BIT OF GIVENCHY"

THINGS RAPPERS SHOULDN'T DO: LET INCARCERATION STOP THE HUSTLE.

ILLUSTRATION BY LUCAS SANTOS
WORDS BY CHRIS MENDEZ

IN DECEMBER 2013, GUCCI MANE WAS CHARGED WITH YET ANOTHER FELONY CHARGE. BY THIS TIME GUCCI, BORN RADRIC DELANTIC DAVIS, HAD BEEN IN AND OUT OF THE JUDICIAL SYSTEM MORE THAN 10 TIMES. THIS WASN'T NEW. THE THOUSANDS OF FREE GUCCI TWEETS AND T-SHIRTS WEREN'T NEW EITHER BUT THIS FELT DIFFERENT. IT FELT SCARIER AND REALER, MORE EVIDENT. IT FELT LIKE THE ATLANTA ESCAPE ARTIST WE ALL KNEW AND LOVED MIGHT BE LOCKED AWAY FOR GOOD.

Gucci fans were used to it - he got into so much trouble in the 2000's and 2010's that people stopped asking about the charges. "Oh, the time he threw a girl out of a moving Hummer - was it for that?" or "Was it for the time he killed Jerzy's mans for trying to rob him? Was he even charged for that?" This time however the question was, "Is Gucci Mane done for good this time?"

The only way to answer that question is to use a conspiracy theory created by someone who probably looks up to Du Akademiks; it's the most interesting aspect of Gucci's historic rehabilitation and rise: The Clone Theory. On that sad Winter day in 2013, Gucci's fans waved temporary goodbyes to a man that had reached his rock bottom. He was in deathly shape: from both substance abuse and poor diet. Guwop barely made sense when he spoke and some would say (me, but don't @ me), it reflected in his music. Fast forward three years, a freshly released Gucci Mane looked like a new man; fit, coherent and sober. He looked unbelievable, so much so that people didn't believe it. When actual conspiracy videos on YouTube are made about how you look so rehabilitated that you must be a clone, you've definitely done good.

a better artist and brand. During his nearly-three year bid in prison, Gucci wrote thousands of hours worth of lyrics - and the best part? Prior to that, HE HAD NEVER WRITTEN LYRICS. That's right! Gucci Mane fucking freestyled "So icy" "Lemonade" and "Mouth Full Of Golds" off the top of the dome! And if starting to write lyrics wasn't enough, shortly after his release from prison, Gucci would release a best selling autobiography. Elvis never did that.

Prison was also a financial wake up call for Gucci. In 2014, he reportedly made a whopping 14 million dollars; like while in jail! Gucci Mane made more money locked up than a non-incarcerated Shad Moss. Just a few short months of freedom is all Gucci needed to become the poster boy for comebacks. While incarcerated, his work ethic made dollars and kept fans hungry for more material. Gucci avoided making the mistake so many incarcerated rappers before him made; he never stopped working on his craft while inside. Although the genre is rooted in comeback stories, Gucci's tale is hands down the best in the history of rap. Unless DMX becomes a vegan veterinarian, this is it. Radric Davis is the Robert Downey Jr. of rap - and Gucci Mane is Iron Man.

He was back and he wasn't only a better person, but

Dr. Iron Mane, if you will.

"IN 2014, GUCCI MADE MORE MONEY LOCKED UP
THAN A NON-INCARCERATED SHAD MOSS"



ONE OF MY FAVOURITE PICTURES BECAUSE IT'S PERFECT

VINSTAGRAM

WITH ASHLAN GREY





"THE STARTING POINT . ILL NEVER GET THOSE DAYS BACK"



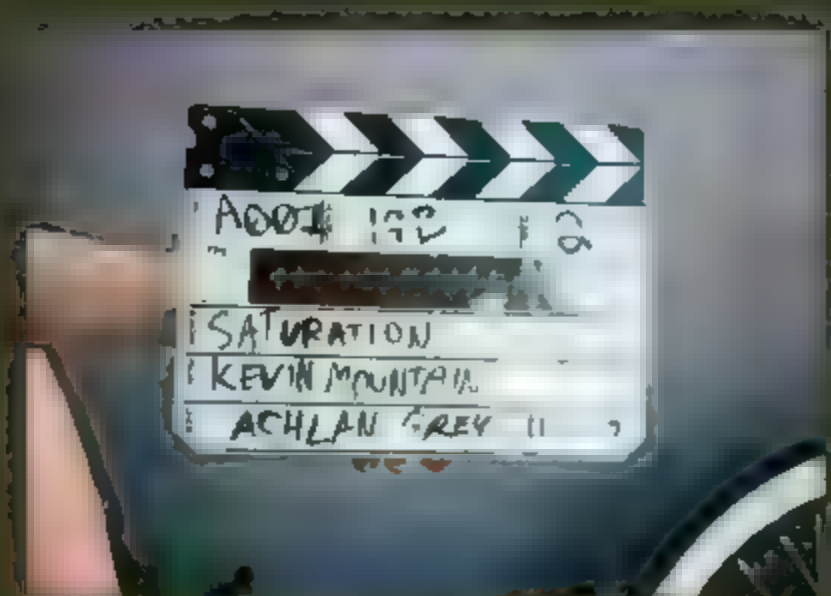
"ONE OF THE FIRST PHOTOS TOOK ON MY T4 SOMEWHERE NEAR FA.RFAX"



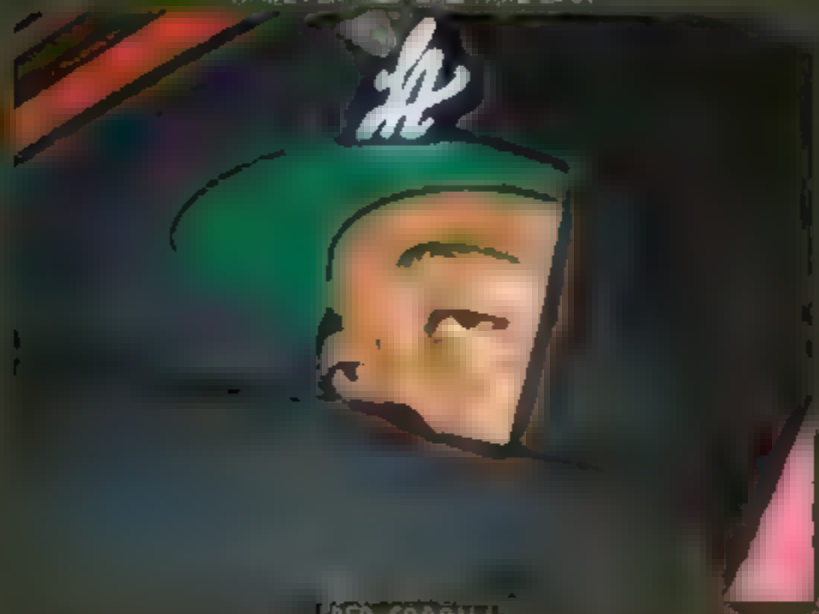
"HOME"



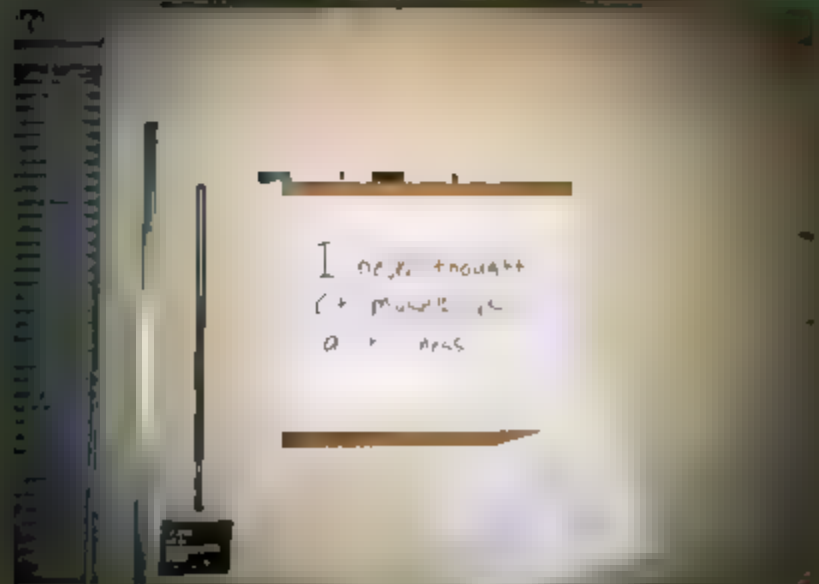
"THAT'S HOW IT FEELS SOMETIMES YA KNOW? A BUNCH OF TOY SOLDIERS IN FRONT OF A WINDOW"



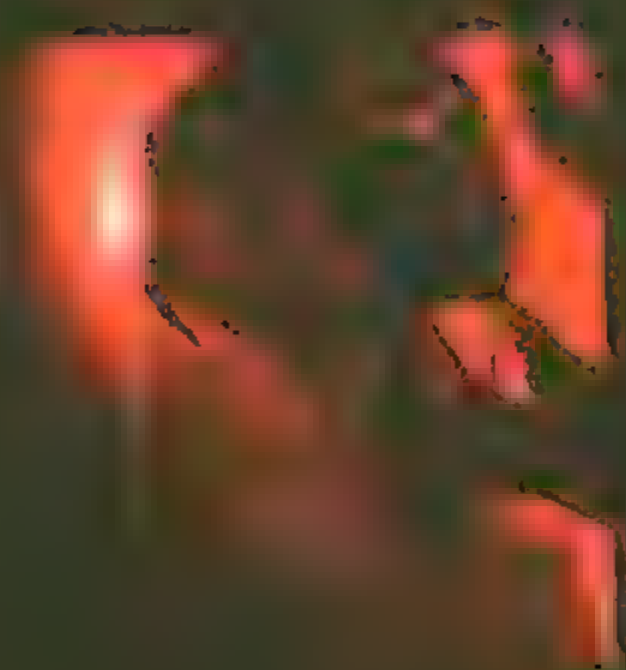
IT NEVER FELT LIKE TIME LOST



RED COROLLA



AWAKEN



TEEBING

CAS JONES

PHOTO BY ABBY KENNY
WORDS BY VICTOR DAVIES

SOUTH LONDON'S CAS JONES IS NOT PLAYING AROUND THIS YEAR. WITH THE RELEASE OF THE VISUALS FOR THE HEAD-BANGING DROP, 'BE EASY' PRODUCED BY MICHELM SHIN, HE HAS OFFICIALLY ANNOUNCED HIMSELF AS ONE TO LOOK OUT FOR IN 2018. HE'S GONE FROM SHOWCASING HIS TALENTS ON TRACKS SPORADICALLY TO FULLY DEDICATING HIMSELF TO HIS CRAFT. NOW READY TO TAKE OVER THE WORLD WITH THE LIPHERS CLUB - A COLLECTIVE OF MUSIC AND FASHION CREATIVES WHO TOGETHER PRODUCE SOME OF THE MOST INNOVATIVE FASHION AND HARD-HITTING LYRICS - WE MEET CAS...

Who is Cas Jones?

Hold up, I've got to jump out of my own body real quick. Cas Jones is a rapper from South London who talks about other people's stories as well as his own. I talk about emotions that I can't really be put into sentences or spoken directly. The lyrics I write have to sit on a song to capture the full emotion. All my songs are like diary chapters, personal memoirs.

Tell us something about Sutton we don't know.

It's bigger than a high street. There are so many sub-pockets of Sutton. All of the madder shit I've ever seen has been in Sutton. The shit people glorify in their respective hoods. I've seen all of that on ends. People think that's because it's on the edge of Greater London. It's not as bad as the other areas. But it is. It's close to Epsom, Kingston, Caterham but literally down the road is Tooting, Mitcham and Brixton.

What was your first introduction to music?

Honestly my parents were my first introduction to music. My mum used to play Hella Motown, my dad loved Luther Vandross and Jai Scott and he would run that shit all the time. He is a man of Soul. But my uncle was the person who made me understand modern music. He brought me into the new-school, new-age music, both my uncle and my aunts. Then you go to school and start hearing other stuff and get shown what everyone else likes. Then you can pick up or leave what you like, now we here.

What is the Liphers club and how did you get involved in the movement?

Liphers Club initially started up as and still is - a brand called, 'I Live Liph'. Started by Frank and Mark Liphier. I got involved in 2010, maybe about four or five years after it started, created a sub-brand called 'The Liphers Club' and now we run 'I Live Liph' as well as the Liphers Club. Liphers Club is more for the outlandish shit, that's the gang, our code of conduct and 'I Live Liph' is more for the professional, business side of things. Our motto is 'Join At Free Will, but you will learn in time.'

Describe your relationship with Ashley Versa and the work you create together

Who? (I don't even like that guy) Haha ha, that's my brother and we've been putting in the shit since doors opened. Everything we do is very organic, we just go at it. That's my bloodline, you feel me. We're family men, we all bounce off each other. Ash would have an idea, 'I'll have an idea, Frank will have a next idea. We put it together and flip it. Go back-and-forth with ideas to create a super mad ting, we just vibe on some deeper shit.

You maintain a close relationship with artists such JORREY and Manga, but do you prefer to work with artists you know personally, or are you open to working with anyone?

I'm open to working with anyone as long as there's an organic relationship. People like JORREY I've known for many, many years, although it may seem like we've known each other for five minutes. Actually haven't known Manga for very long, but it feels like I've known him forever and how we met was very organic. I don't work off how long I've known you, but more our relationship, and even how we met. If we're making music together I've got to be able to vouch for you in any circumstance in life. Facts.

Which artists or people in music influence you the most?

I actually tweeted something along those lines literally yesterday. I said something like, 'I can happily say 70% of the music I love is made by people I know and respect. I don't want to state names or want people to be able to find their music organically as opposed to just playing their shit because I co-signed it, but my friends influence me the most. That's the music I really fuck with, something I can connect to. Even if I don't know you and fuck with your lifestyle, music and shit, I kind of get to know you through your music.'

'Be Easy' is one of your best songs, when did it come to you? Describe the creative process of making the track.

It was crazy. Heard the beat and thought, 'this is fire.' Not gonna lie I sat on the beat for about two or three days. After three days I went back to the studio and for some reason, it played it again out of nowhere, the beat got to me. I then started recording around 8.30pm and left when it was light, about 7.20am or some shit. In terms of writing it, it didn't take very long. It was more about 'I want to have some fun with it if I'm being honest. My previous music is much deeper. The lyrics are barely bars, they're almost like rhyme if I'm honest. They're almost like bullet points of my life, little key moments.'

You once said if you never got into music, you'd try model or acting. Where do you draw your influence in fashion from?

To be honest, I don't know so I couldn't tell you. Might sound a little cliché, but probably my environment. I can draw influence from anyone, take a piece here and there and see how I can put them together. Then I look at the colours and see what works well with what. To be honest, on a day-to-day, I'm like 'I'll keep it 100. I'm more into a tracksuit. But there will be some very rare pieces mixed up in there, you feel me.'

What's your greatest achievement?

This is the part where everyone says 'my child' or some shit but I don't have any so I'd say staying alive in this fucked up world. FACTS.

Name three artists that you'd love to work with.

I hate this question fam. But I'll go for Berry Malls, Shaun Sky and Miso May.

What more can we expect from Cas Jones this year?

A bag of fuckery. An absolute madness because I'm not sleeping. I used to be that guy who would drop music and live life and then come back to music. But all I do right now is make music that is my Liph. And everything else - merch, videos, art... everything.

Big up

Big up Lily Mercer. Big up Viper Mag, Ground up business, Liphers to the Mu'Fuddin' World. Bang shit only.

@CasJonesLDH
soundcloud.com/casjonesldh



WITH REALITY RAPS REFLECTING THE HARSH ENVIRONMENT GROWING UP IN THE DUVAL COUNTY, MOBSQUAD NARD HAS BEEN COMPARED TO BOOSIE BADAZZ. IN 2017 NARD OFFERED A TASTE OF REAL TY WITH A 12 TRACK PROJECT TITLED 'NARD OAV NC' FEATURING THE LIKES OF BOOSIE AND FELLOW MOB SQUAD MEMBERS, MOBSQUAD QJ TEE AND MOBSQUAD SNAP SODA.

Describe your sound.

[illegible][illegible]
$$K = \begin{pmatrix} 1 & 0 & 0 & 0 \\ 0 & 1 & 0 & 0 \\ 0 & 0 & 1 & 0 \\ 0 & 0 & 0 & 1 \end{pmatrix}, \quad W = \begin{pmatrix} 1 & 0 & 0 & 0 \\ 0 & 1 & 0 & 0 \\ 0 & 0 & 1 & 0 \\ 0 & 0 & 0 & 1 \end{pmatrix}.$$
[illegible]

THE THREE WHOLELY YOU ARE WORKING TOGETHER

[illegible][illegible][illegible]

החוקרים מצאו כי ישנו קשר בין תפוצת המין לבין גודל האוכלוסיה. תפוצת המין גדלה עם גודל האוכלוסיה, וישנה חשיבות מיוחדת לזכרים. תפוצת המין גדלה עם גודל האוכלוסיה, וישנה חשיבות מיוחדת לזכרים.

[illegible][illegible]

"I SEE A LOT OF PEOPLE WHO POP A TAB OR A XAN AND GO IN THERE AND [RECORD]. I DON'T NECESSARILY MAKE MUSIC LIKE THAT, I GO IN THERE AND I PUT A LOT BEHIND ME BECAUSE I WANT IT TO LAST FOR SO LONG"



TRILLARY BANKS

Your stage name is a rip of the original: WDW. Hi! Hi Banks from The Fresh Prince of Bel-Air. Do you share many similarities or personality traits?

Your lyric: "Money ain't fun when we link up if you take care of the kitty. Everything good is a great motto. What qualities do you look for in a nigga?"

Hailing from Leicester, what aspects of the city do you think influenced you—and your choice of subject?

Do Brat recently announced the stage-adaptation of classic '80s Money film. Set it off featuring Letaia Luckett and Kyla Pratt. Who would your Set it Off crew be and why?

You definitely seem to have found your signature flair in your lyrical content and visuals. How would you describe your individual style?

In your sultry rip of LL Cool J's "Doin' It" you said, "Only trill women in my section, big big money when I'm flexin'." Do you have a close-knit crew of females around you? How do you motivate each other to get to this cash?

Through your music and overall demeanor, it's clear you know what you want in life and aren't afraid to go after it. How were those views instilled in you?

Do you think people find your personality intimidating?

Where would be your dream place to play show?

As a self-proclaimed Yardie, if you could choose any Jamaican artist to collaborate with, who would it be?

Money is a common motif in many of your songs and you, like many of us, seem to be motivated by it. What are your thoughts on the quote "Money can't buy happiness"?

Do you have a specific goal you're aiming for or are you taking things one day at a time?

MEET THE PRODUCERS:

KWES DARKO

PHOTO BY DANIELA X MONTIERO

Firstly, briefly introduce yourself.

Kwesi Darko, birthed at Westminster Hospital, raised in Camden, lived in west, lived in west and ventured south.

My style of production is mainly that, my style of production.

What would you say are the most popular beats you've created?

Hard question that.

I'd say Console Constants. 'Answer

What is your favourite song you've worked on and why?

All songs. I have worked on love, their moments of femininity, but at the moment in time I'd say slowthos. 'North Nights

Do you think that production software becoming more accessible to just anyone is a good or bad thing for music?

It's a good thing, music is a way of expression and I believe everyone has the right to express themselves how they feel most comfortable. So giving that opportunity to a generation of new thinking minds can only generate the next wave of growth to come.

What influences you as a producer?

The brain/the human mind. I'm so intrigued and curious about the way each mind thinks in certain situations or circumstances. When I'm down with an artist my first thought is not to know what type of music they're into or what they're currently listening to, my first wave of thought is, "Who are you? What makes your mind tick? What has been behind you becoming the person who are today and how can I turn your thoughts and emotions into sound?"

How did you begin making music? Was it a particular influence or circumstance?

To keep it short and sweet. 'Boy in da Corner' and 'The College Dropout' were the beginning reasons to why I started making music. I was, and still am, a very reserved individual. As a younger I wasn't the best at expressing myself, I used to write poetry but it never really fully fulfilled the need to express without having to speak to people, then I heard both of the aforementioned albums and everything made sense. I knew what I had to do. The rest is history.

What draws you to creating instrumentals?

I just love sounds, I love music, I love the idea of being able to manipulate voices that can evoke so much emotion and tell a story without having to say anything. Having that medium to be able to do that excites me. The feeling I get when I'm in the studio with an artist and the challenge that occurs to create the soundtrack to a reality the artist has shared with me in the past, or on the day, is like no other feeling when it clicks. I make music with a lot of visualization in my head, so if I'm carving something, with slowthos for example, in the studio it's usually me creating a sound field that represents a certain story that he expressed to me at some point in time or a conversation we've had on a subject matter. It's a deeper meaning when I'm crafting the soundtrack for him and it's beautiful when the soundtrack triggers certain emotions in him that

lead to him being able to tell the story and leads us to create a short movie via sound.

Were you ever involved in any other musical projects besides what you are doing right now?

Yeah, I've been involved and active in music full time since 2009. If you go search up him story you'll find a lot of things to occupy your attention. I've also done music for TV and various <https://www.youtube.com/watch?v=KwesiDarko>

What, for you, is the perfect beat?

There isn't such a thing! The perfect beat can never exist. Not because perfection can never be met, but also because as the day of making a beat your ears may be placed at a certain time of the emotional spectrum and at that moment you may create what may be seen as the perfect beat at that moment but tomorrow can learn and your ears is placed somewhere else and you create in that moment which could also feel like the perfect moment and a perfect beat. You got the drift?

Basically if I have to say what the perfect beat is for me, it's a composition that can depict the mood of my spirit on the day so when I listen back to it places me in that mind set or mood space. Also if it's pointless to have the perfect beat, what would be the point of creating after that?

Can you tell us about any projects coming in 2018?

Slowthos' project is in the music making machine as we speak, a lot of exciting plans dropping from that.

Harvi (pronounced Harv) is another artist I've been working closely with for the past two years now, crafting her sound and we're now at the stage where we're releasing it to the world. Her debut single, 'Caught Up' dropped 28th February and is crushing well at the moment.

There's a lot in the pipeline, I'll just let the music do the talking as the clock ticks on.

<https://www.youtube.com/watch?v=KwesiDarko>
[soundcloud.com/kwesidarko](https://www.youtube.com/watch?v=KwesiDarko)

"THE FEELING I GET WHEN I'M IN THE STUDIO WITH AN ARTIST AND THE CHALLENGE THAT OCCURS TO CREATE THE SOUNDTRACK TO A REALITY THE ARTIST HAS SHARED WITH ME, IT'S LIKE NO OTHER FEELING WHEN IT CLICKS"





MEET THE PRODUCERS:

SANGO

PHOTO BY MARC PRODANOVIC

Firstly, briefly introduce yourself.

Hello, I'm Kni. Most may know me as Sango.

What would you say are the most popular beats you've created?

The most popular beats I've created have to be the ones that I didn't give to any artist. The ones I released on my own or kindly ask others to put on my song. That would be 'Middle of Things', 'Ma 'Da Amor', 'The Mission', and 'Ma Hero'.

What is your favorite song you've worked on and why?

My favorite song I've worked on has to be 'Ma 'Da Amor'. It was my last shot at music. I was in school just trying to get my degree and when I released that song, it made me want to go back.

Do you think that production software becoming more accessible to just anyone is a good or bad thing for music?

It's always a good thing. Those that have that ear, will create beautiful music regardless of knowledge and tools. They will find a way.

What influences you as a producer?

My family. I borrow bits and pieces from them that are always in my music. I'm always into what they're into. I pay attention to what they would like to hear.

How did you begin making music? Was it a particular influence or circumstance?

I started making music when my mom's friend gifted us with this DAW called Acid Pro. We learned that and FL Studio. It was history. "Ma" meaning my brother and I.

What draws you to creating instrumentals?

I'm naturally trying to help writers out. One of my main goals is to help people think and create ideas. That's what draws me to creating instrumentals.

Were you ever involved in any other musical projects besides what you are doing right now?

I've been making music since I was 9 years old. I'm 24 now. I think I have about 700 to 1000 beats. I never counted, but it feels like it's that much. Probably is that much.

What, for you, is the perfect beat?

That's a hard question.

Can you tell us about any projects coming up in 2018?

New project with Xavier Omali in progress.

@SANGO_
sawalcised.com/sango

**"ONE OF MY MAIN
GOALS IS TO HELP PEOPLE
THINK AND CREATE IDEAS.
THAT'S WHAT DRAWS
ME TO CREATING
INSTRUMENTALS"**

MEET THE PRODUCERS:

STEEL RANGLEZ

PHOTO BY KAY IBRAHIM

Firstly, briefly introduce yourself.

My name is Steel Ranglez, a music producer, songwriter, record label owner from East London.

What would you say are the most popular beats you've created?

I'd say some of my landmark beats are 'Karl's Bed', 'Ain't The Same' and 'Madness' by Mist, as well as 'No Words' by Dave, 'Go Down South' from Kapt & Karon and 'Bed'.

What is your favourite song you've worked on and why?

'Madness' by Mist is definitely one of my favourites because the journey behind the track is deep. It was a day before Mist's tour and we were chilling in the front room where there was a picture of his mum; I was looking at it, just making music and telepathically he spoke about his mum. It was a magical moment.

Do you think that production software becoming more accessible to just anyone is a good or bad thing for music?

I don't think production software is a good or bad thing for music; I think people understanding a certain type of quality of music is important. It's beautiful that there's something that more people can afford because music is art and a form of expression so who's really to say whether it's a good or bad thing.

What influences you as a producer?

I'd say my Punjabi culture and my upbringing in Forest Gate; being in the grime era and seeing all that happen. Jamaican culture as well, my best friends are Jamaican so growing up in the house they use to have sound systems and I would DJ there. Another influence is my past, my ups and downs, like a true artist.

How did you begin making music? Was it a particular influence or circumstance?

My mum's a music teacher and my dad is a poet so growing up there were always musical instruments around the house. One day using the recording system on the keyboard I started making beats and when my mum had enough money she bought me a compact PC, this was in the late 1990's, early 2000's.

What draws you to creating instrumentals?

There's something inside me, I wouldn't go to the studio and force music. I've always been like a true artist; a true musician. When I'm feeling a certain way then I'll play the piano and from the basis of that I'll make a beat, I've always been like that. If I don't feel anything then I can't make music.

Were you ever involved in any other musical projects besides what you are doing right now?

Growing up I DJ'd for D Double E who is a grime legend as well as being part of a pirate radio station called Mystic FM. I've also done a lot of work for Kapt & Karon early in their careers, I've done work for Yungun, CashMusic, Wiley, Big H and Young Math who's an early pioneer of UK rap. I've been out here for a while.

What, for you, is the perfect beat?

There's never a perfect beat. Nothing is perfect in this world so it can never be perfect. To me, it just has to feel good. So I would replace the word 'perfect' with 'feeling'. Like I said, there's something inside of me, if the music touches it I'll like it, ya people are gonna love it.

Can you tell us about any projects coming up in 2018?

Last week I got off the phone to Drake's manager, Oliver El-Khatib, so there's something in the pipeline there. Also, I've been working on my album, but I want to drop an EP first with some features. My new single is coming out soon, it's a massive song. Success ain't gonna hinder me in different avenues, I'm always going to stick to the studio so whatever happens, happens. I'm going to leave it into the hands of the Universe.

@STEELRANGLEZ
soundcloud.com/steelranglez

"LAST WEEK I GOT OFF THE PHONE TO DRAKE'S MANAGER, OLIVER EL-KHATIB, SO THERE'S SOMETHING IN THE PIPELINE THERE"



Rayscorruptedmind

YOU SHOULD BE FAMILIAR WITH HIS WORK IF YOU'VE BEEN LURKING ON TRAVIS SCOTT'S INSTAGRAM. BUT IN CASE YOU'RE YET TO DISCOVER RAYSCORRUPTEDMIND, MEET THE PHOTOGRAPHER THAT'S SHOT YOUR FAVOURITE RAPPER AND WCW. FROM HUMBLE BEGINNINGS, HE'S BUILT AN EVER-GROWING CULT FOLLOWING WITH HIS WORK. WHILE WORKING WITH SCOTT, RAYSCORRUPTEDMIND'S NETWORK HAS SPREAD THROUGHOUT MUSIC AND SOCIAL SCENES. TYPICAL PHOTOS SHOW HIM HANGING WITH EVERYONE FROM WINNIE HARLOW TO BLOODY OSIRIS. HIS SUBJECTS ARE DIVERSE, BUT ALWAYS CAN'T SIT WITH US LEVELS OF ICONIC.

TAKE A LOOK AT HIS PORTFOLIO IN THESE VERY PAGES, WITH APPEARANCES BY UZI VERT, KENDRICK LAMAR, AND NATURALLY AN UNPUBLISHED PHOTO OF METRO BOOMIN THROWING A STACK OF CASH ON A STRIPPER'S ASS. BECAUSE, LET'S BE REAL. NOTHING SAYS GET MONEY LIKE BLOWING A RACK AT THE STRIP CLUB. WE CATCH UP WITH THE GRAM'S MOST CULT SHOOTER TO HEAR THE STORIES BEHIND HIS BEST KNOWN IMAGES.

How did you get into photography?

Before I moved to New York, this kid Josh I used to know had a camera. One day, it was probably like two in the morning and we were hanging out in front of my ex-girlfriend's house; he had the camera in his car, I just grabbed the camera and started shooting with it. Then I was looking at the images and I was like, "wow this is actually fun to do," so I started picking up a camera and shooting with it. Then I moved to New York, probably like a month after that and still had no idea how to use a camera, so I basically just used to be in New York by myself practicing, shooting different subjects and stuff, to learn lighting until I felt confident enough to shoot people. I eventually went out and started shooting my friends.

As a creative artist, is there anyone we'd be surprised to know you're influenced by?

My idols are Andy Warhol and Michael Jackson but I try not to focus on other people's stuff because I'm so focused on what I'm doing. I like my stuff to be perfect, I don't really look at other people's work, I just try to think how can I make mine even better.

With photography becoming more accessible to everyone, do you think it's a good or bad thing?

I think it's a good thing because kids have getting to see what their favourite artist is doing besides what the media shows them. There's kids getting to see behind the scenes, it's way better for them because they get to see more of what their favourite artists are doing nowadays, not just what the magazines are putting out there, you can see their actual lifestyle. It keeps the kids happy and inspired.

Looking back to when you started out, how does it feel to be in the position you are in now?

Man, when I first started out I told myself I was going to show the world how I see the world, and make sure I make everyone I shoot look their best. I want everybody to look at my photos and be like, "this is the best picture I've ever seen of myself." The knowing that make people look their best makes me feel better, so to see now that people are 100% trusting me with their image, it's a really good feeling.

Have you ever been starstruck over a subject?

I'm not gonna lie, when I first saw Young Thug I was pretty shocked. Young

Thug's one of my favourite artists, so seeing him was crazy. This man is like a legend [laughs].

What's the most important lesson photography has taught you?

A super important lesson is that if you're shooting somebody always be respectful of their image, most of these kids don't understand photos are forever. Once you put it out there it's not going anywhere. You should never post an image of somebody if they're looking crazy just because they're famous or for attention. Photography is art, so you should show that in your images.

Who out there would you like to shoot in the creative scene?

Right now, I really want to shoot Lorde and Lady Gaga this year.

What's the most bizarre experience you've had on tour?

One time I was walking around after the show with my friend White Trash Tyler and a group of kids came running at me yelling my name and so I stopped, they were so excited to see me, yelling how I changed their lives and stuff, and how I keep them motivated everyday. So I remember the feeling, after that, I was like, "oh, it's time to go full speed and go full force now," because if I'm inspiring all these kids, it's like damn, I must be doing something right.

You're currently creating your second photography book. How did you approach the project and plan how to structure it?

For this second book I wanted kids to know they're a part of the process, everything I do is for these kids. That's why throughout the book I'm going to have notes, because kids send me letters everyday, that I'm changing their lives and stuff. I'm going to pick the top 20 that I've read and really felt something from it, I'm going to have the kids write it on a letter and I'm going to post it throughout the book. So this whole process behind the second book is to keep kids inspired and for them to know, believe in yourself that you can do this or do that, I want to show through my work [they] keep me going.

To you, what's the importance of allowing your following to be apart of the creative process?

I'm all about the people I inspire and motivate, because when I was growing up I had no role models or anybody to guide me. I remember feeling like ain't nobody care, so now for me to be in a position for kids to feel like they have somebody who cares about them, is the main reason why I'm doing this.

RAYSCORRUPTEDMIND

"WHEN I FIRST SEEN YOUNG THUG I WAS PRETTY SHOCKED"



NIKE BASKETBALL CAMPAIGN
MODEL: ANNAHSTASIA

That's my favourite shot from the campaign, her hair was blue and once I had seen her hair I was like, "wow the sky in the back with just a straight portrait of her. That's one of my favourite shots especially because that's one of my favourite shoots I have ever done, so once I had taken that photo I had told the Nike people we don't even need to shoot anymore, we got the shot right here.





KENDRICK LAMAR

I forget which city that was but it was after the show. They wanted to shoot me, so I went over to where they were at and shot him and Trey had a conversation, we were just chilling so I just asked him if we could take that portrait, so we shot that one.

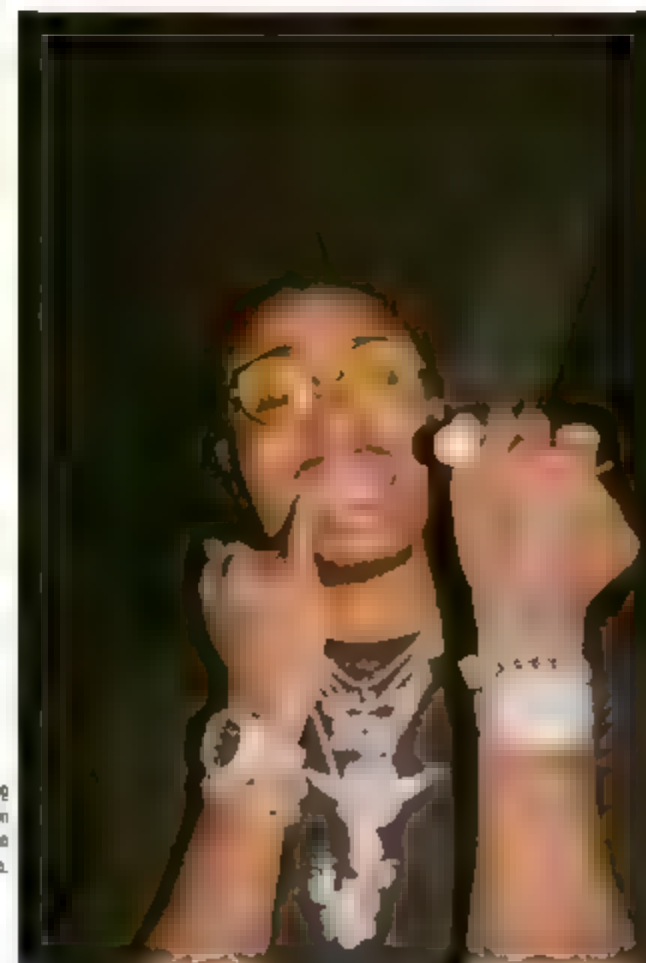
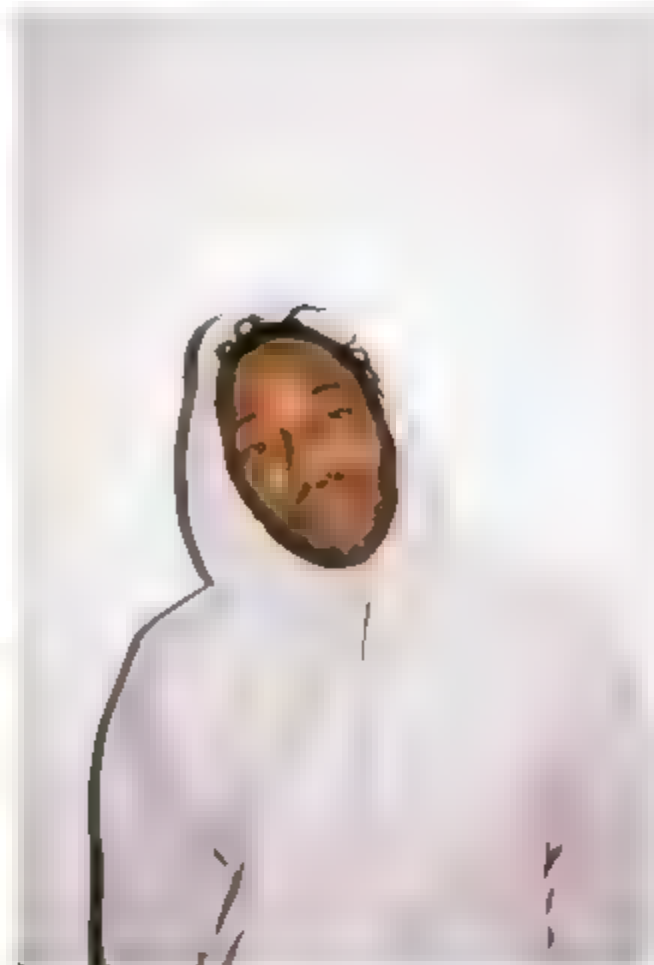
THE WEATHER

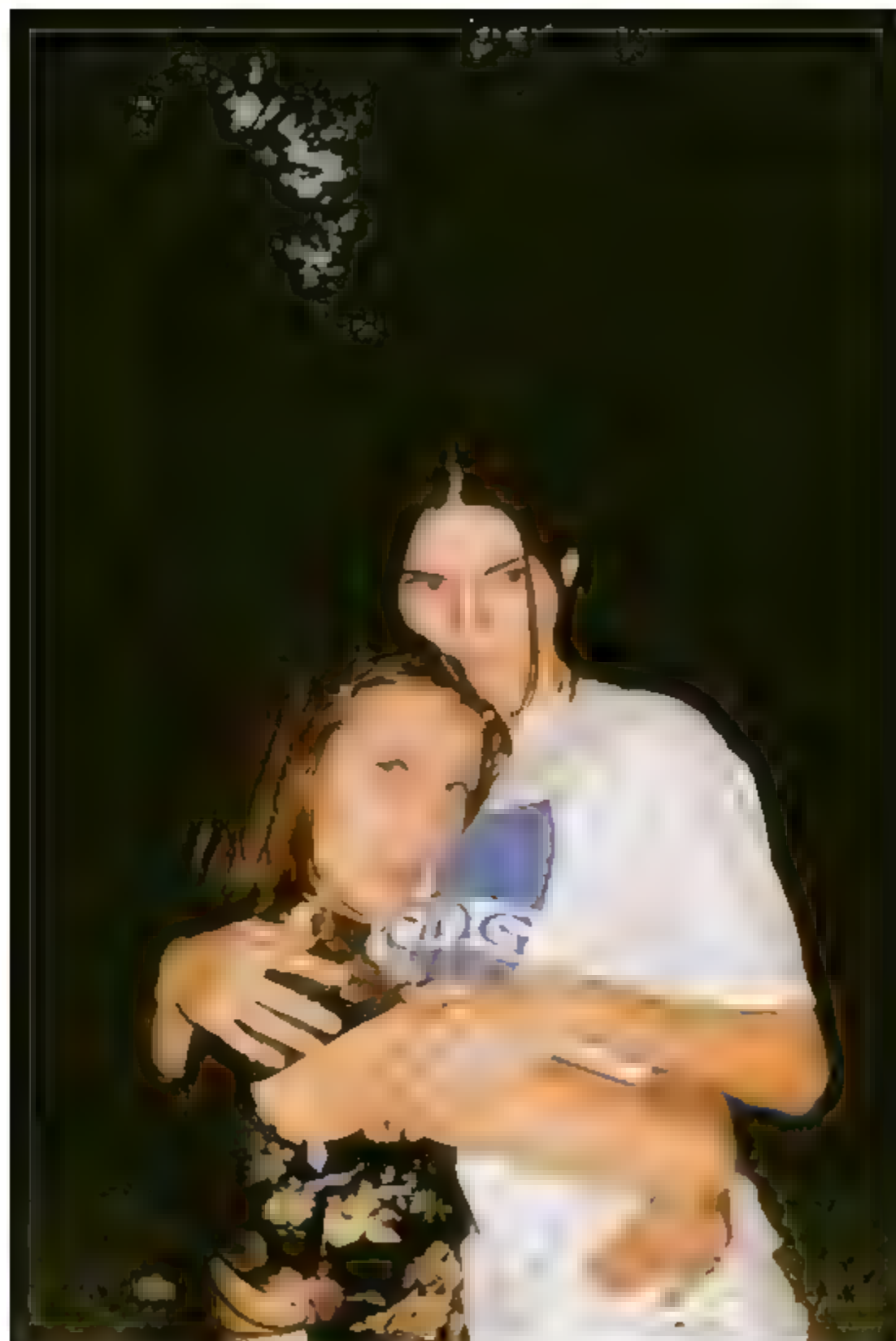
That was before "2D Type 1A3" had come out, he was playing music and he had said, "Yo, I might just drop this as a throwaway, I don't really like it" he was playing "2D Type 1A3" I was like "Yo, you gotta drop this song, this is the main song, this is gonna be huge" Trey like "Yo, it's one of the biggest songs out right now. When he had first played it, I knew it was going to be a big song, he thought it was going to be a throwaway, so the turnaround was instant."



CHLOE

That again was on tour, after they'd finished performing we were about to go backstage and every time I saw him I saw him taking photos. So he already knew once he had seen me it's straight like, let me pose, let me take that photo.





BELLA HADID AND KENDALL JENNER

That was in London after the Wireless show, after the show we were all at [Finsbury] park hanging out, and then they were posing. I told them to do this pose because it looked like the best side. It looked really good, so they posed and I took that photo. Once I had taken the photo and saw it, I was like this is a really

INTERVIEW

That was the first time I met Ferg or even saw him. My friend Moody Oshies, he asked me where I was at and I was like "in the city," and he said, "pull up, I'm at Ferg's crib." So that was the first time I saw Ferg. I went to his crib and he was cool, he had some my stuff, saying, "we should shoot some shit." So right there he went into his bedroom and we had just shot that photo. That was the first photo I had shot of him.





TRAVIS SCOTT

That was during the Birds Eye View tour, again, that was literally right before the show. I was like, "It, we gotta shoot something, we need to shoot a bit, some iconic on photo." Then straight there he's like, "Let's get to it" and then we shot that one right before the show. Like a few minutes before the show.



WISH I KNEW

PHOTOS BY THURSDAY
WORDS BY LILY MERCER

**MEET KLOWHEAD, THE NEW TRYSTING TERRIBLE OF THE BRITISH MUSIC INDUSTRY. ARTISTS LIKE
EMINEM COME AROUND ONCE EVERY COUPLE OF DECADES. CRAFTING SLAP-YOU-IN-THE-FACE
TUNES WITH AN ADDICTIVE ENERGY, THE INIMITABLE NORTHAMPTON MC IS RAPIDLY TAKING
OVER THE UK'S CAPITAL, BUT WHILE THE AGGRESSION IS WHAT IMPASSION YOU, HE'S ACTUALLY
A REALLY NICE YOUNG GUY WITH SOME INTENTIONS. HIS LYRICAL SKILL SET IS SECOND TO
NONE, SPITTING OVER BEATS CRAFTED BY HIS SONIC CO-D, KWES DARKO. VIPER SPEAK TO
THE RAPPER THROUGH EVERYTHING UP IN LONDON AND BEYOND.**

What have you got coming next - I feel like you've got a little project rolling out?

Nah not really, we're just building up working getting everything in the right place. Making sure we got the works so that does the speaking, rather than being out here, trying to be a party boy

Yeah it's probably quite hard 'cause you're quite in demand right now with parties, you know?

I'm cute and life is good, we living. Never be sad, be happy

That's a good motto. You've got a very high energy level - your shows are the type that you shouldn't go to if you don't wanna get hit in the face.

Yeah and if you don't like sweat, you gotta 'low it. It's just somewhere you just can be yourself. You ain't gotta watch and think, "oh it's for the gram." You can be who you are, everyone can be somebody. The shows go crazy, if you throw up on somebody it's OK. If you feel sad, come be happy and if you're angry, you can go be angry, let it out but don't hurt anybody intentionally.

There's a real punk vibe to your shows - moshing and not caring about what's going on around you. With the London scene people are still aware - but you've taken that away with this energy.

Everyone focuses too much on the look and the way they should be, rather than just being themselves when they go out. I'm hyperactive, I'm very touchy-feely, all over the place. So for me to come and be all chilled? I feel it's weak how people try and separate themselves, like they're the sorry people and you're up here on this level, when really everyone is the same. So everyone should be equal and think they're just as great as everyone else. People need to let loose - everything is too controlled by perception. It's more rebellion - not so much punk, it's an energy in itself. If you don't really care, and don't want to be like, "I don't want to get my shoes dirty." Have fun and don't worry about what anyone thinks, think for yourself and follow your heart. And if that's punk, then that's punk - I

think it's just being, the need to just be. If anyone tells you you can't do something, do it - if you really want to do it. Just think, what is right for yourself? Then break through everything else, break boundaries break limits. Just shout in people's faces - if you gotta let 'em know! I think it comes from people not giving you the opportunity, when people push you down and oppress you, the more you get it, the more anger! As opposed to I'll just bite my top lip and sit in the corner, you know?

A lot of UK artists are just about to kill everything! I've been a fan of UK rap and UK hip hop scene for about 15 years and this moment feels really important, because I haven't seen it in about 10 years. Do you feel like you're on the brink of something special?

I feel everyone is just pushing to do something now. It's not like there's a boundary where there are any limits - I think it feels authentic and nice. There are some things that are forced, I don't have to point them out because if the shoe fits, it fits. A lot of people have ulterior motives. But then you've got the good people who are humble, they'll thrive. They've got nothing but love for music and doing something for the bigger picture in general. They've got a vision, I think that's beautiful and it's how we all get along.

The entire 'I Wish I Knew' EP was produced by Kwes Darko with one song co-produced by you. You obviously want to work with Kwes more than any other producer, what's it like to know a producer that you have that bond with?

When you have a relationship with someone that's so good, you're comfortable - like your best friends or your mum for example. You can spend the most time apart from someone and when you come back, you're just straight, on the same page. It's family. We speak everyday, he's like my best friend as well as my big bro and my producer. He's my guidance, he teaches me things from lessons he's learnt. He understands, he lived a similar life and we're both on the same page. It's not even a thing where I'd be like, "let's make something like this,"

"I'M CUTE AND LIFE IS GOOD, WE LIVING. NEVER BE SAD, BE HAPPY"

because that takes the fun out of it. It's more of a joint thing - it's just creating bangers and having fun and pushing. I think he pushes me to the point I gotta work harder, than I wanna work harder. We learn from each other and push each other to where we can only be the best. That's what the brotherhood is about, it's the same with everyone in our team - it's all family, we all love each others company. It's like friends we never had and we've linked up and it's instant, that's why we connect. I can go and meet 100 other people but they're not Kwes, that's my bro!

On 'Round and Round', there's a bit where you feel like you're listening to a pirate radio set - you hear Kwes on the mic and you in the background and those little touches are special, the production levels outside of making a beat. It's so much more than how the beat is made and you rapping on it. Everyone punches in and we record one take. Fair enough, we might switch up for the ninth take when we've done it 100 times, just to get raw energy and to keep pushing. We're trying to get the feeling of old music - the original stuff so you can feel it - it's actually got feeling in it, the points in time. This music comes from things like heartbreak, or people pissing you off in general, or going to the shop and the price being up. Or thinking about a memory, it's just a feeling.

You speak for a group of people people that no rapper's really spoken to for a while. It's a certain vibe you can only get if you live in that environment - for example if you go to any hood in London, the high road looks the same - everywhere you go you feel it. I think that's what people get when they listen to your music. If you've lived in a certain world, you've known people from a certain world, you can relate to a lot of topics you're talking about but if you haven't lived it, you'll never understand.

Like if you got a silver plate bringing you food, I don't know if you're gonna understand it as much. It's relatable, as anything in life you only like something if you have some type of connection with it. I only speak from my experiences and the people around me. Even self discovery, the more you write the more you open memories of things that you don't ever really think about and they come back, it's like you're drawing - it's like a nostalgia. So anyone that's lived that or comes from the same environment will connect and endure to it.

There is a certain hedonistic lifestyle, it's about good times. On 'Jiggle' you rap, "order a taxi everyone's sniffing." Lots of people can be like "I've know those nights," or "I've been in that world."

Or even going to the chippy, the chip shop. Everyone can go to the chippy, but I can't imagine no princess that goes to a private

school that's there six days a week walks to the chippy down the end of the road to get chips. I tried talking more about things that everyone does, 'cause there are loads of things going on, loads of madness. Everyone's talking about being bad but there's more to life, let's be real. What do you do everyday?

Being from Northampton, there's something about you that stands out. UK music tends to only focus on rappers from London, do you think people are finally ready to look at rappers from outside the city?

I think it's the internet, because everything is so much more accessible. You're two seconds away from America or a click away and you can see everything that's going on. It's not as far as before, when you were using CDs and mini disks and having to go to record shops to get an actual song. I think everyone wants to find something new, everyone's looking all the time. People are open to look, it's not just, "nah, they have a funny accent, I don't get their slang or the way they dress." Now everyone in London seems to dress the way I dress, I think times are changing. Bob Dylan said that.

It's very true. If you look at indie and brit pop, there are cities they focus on all over the country - it's only rap that's never really looked at outside of London...

Majority of London rappers looked to America, and still even now to this day slang all comes from America. Nothing Great About Britain you know what I mean!

'I Wish I Knew' is your latest release - but you dropped two loose songs 'North Nights' and 'The Bottom'. There's a video for 'North Nights'. Is 'The Bottom' video coming next?

Let's find the hell out, Sherlock Holmes baby! Let's go and look get that magnifying glass - there's hidden messages... Illuminati. When it's ready and beautiful and beautiful and ready, the world will know. And when the world knows, then they'll know!

You've co-produced with Kwes, is that something you want to do more of?

Yeah, I definitely want to produce a lot more. But I want to focus on my writing and elaborate, I still make beats and stuff. There's beats, there's tunes there's stuff. I'm still active. When everything is right, who knows - there may be some serious tracks of doom, some rock or indie! I might just change my name and start singing indie forever - just play with a guitar and busk on Oxford Circus outside the Nike shop, with a, what's them hats?

A flat cap?

Yeah, a flat cap. And a bowtie and they'd call me Dagenham Daman.

@slowthai
soundcloud.com/slowthai

STYLING BY ZIONA WHITE
HAIR BY JAMES LAMONT

"PEOPLE NEED TO LET LOOSE EVERYTHING IS TOO CONTROLLED BY PERCEPTION. IT'S MORE REBELLION - NOT SO MUCH PUNK, IT'S AN ENERGY IN ITSELF"

DIRTY MONEY

ILLUSTRATIONS BY KATEY KAL
WORDS BY RORY OAKLEY

REMEMBER WHEN YOU THOUGHT MONEY LAUNDERING WAS A LITERAL TERM? WELL IT TURNS OUT THAT THE ART OF CLEANING MONEY IS FAR MORE COMPLEX THAN THROWING SOME BANK NOTES IN THE WASHING MACHINE. IT'S AN ART FORM REQUIRING FUNDS TO MOVE FROM ONE LOCATION TO ANOTHER WITHOUT A TRACE.

It's been years since the hey day of the 1960s when this movement in pop culture, the hippie movement, was at its peak. It was a time of great change and growth in the music industry, and it was a time when the hippie movement was at its peak. It was a time when the hippie movement was at its peak.

[illegible][illegible]

Money laundering is an old school practice, which has been around since before the founding of the U.S. In the 1920s, Al Capone and his gang were working racketeer work, which was their primary way of making money. They would snatch the local editor's money, and use that money to make like Johny Deeba from Friday, Feb. 1930. Al Capone and his gang, the Purple Gang, was adopted by Italian Mob Kings like John Gotti and Lucky Luciano, who would invest their money into local businesses, changing their money with income from the local racketeering or racketeering. The money was then used to establish a business, such as the FBI and FBI, and then back without directly having a pay-off.

Following hours spent bird watching, Brian, who the birding quest on does his a bit happen in the yard, the "digging deeper" for the bird. Expresses a bit for but before go into the bird, the couple a key moments in their journey.

Number 1: A Capone & The Mafia.

[illegible]

illateral money was legitimately earned through an innocent company. The

Number 2: Murder Inc.

INC was in the early 2000's, we

When it comes to the future of the world, we must be prepared to face the challenges that lie ahead. We must work together to create a better future for all of us.

Number 3: HSBC (Heinous Stealing Bonding Chiefs)

[illegible]

PHOTOS BY THURSDAY.
WORDS BY DYLAN AROLOYE

MISTAKEN

THE TRIALS AND TRIBULATIONS OF MAN ARE TALES OLDER THAN TIME. ON THEIR QUEST FOR SUCCESS, MANY FAIL; BUT NOT MIST. AGAINST ALL ODDS, HE'S RISEN TO BECOME ONE OF THE BRIGHTEST STARS IN THE UK R&B SCENE. HE'S LOST CLOSE FAMILY MEMBERS, SERVED PRISON TIME, BEEN EVICTED FROM HIS HOME WHILE GRIEVING, AND MANAGED TO SURVIVE IT ALL WITH HIS SPIRIT IN TACT; PROBABLY WHY LISTENING TO HIS MUSIC FEELS SO DAMN GOOD. VIKER TALKS TO THE MC BRIDGING CULTURES THROUGH RAP.

STARS

"BIRMINGHAM SCENE'S
POPPING NOW, WE'RE
ACTUALLY ON THE MAP.
WE'RE RINGING BELLS,
I'M DELIGHTED TO BE A
PART OF IT"



MIST's cool, calm, collected yet charismatic personality bleeds through his music. He's found the balance between the guy you don't want to mess with and the guy you want to rave with. Listening to him and his boys get ready for his headline show at the O2 Forum in London, there's an undeniable energy flooding amongst the team. Following two sold-out tours, the tour was his third UK run taking place before he begins a run of festival line-ups lasting all Summer. Asked how he was feeling after the success he's had in the past year, he replied simply, "Feeling better, striving!" His relentless work rate and cinematic visuals have put him in a space that not many people in the UK rap scene can say they are apart of. On first hearing of MIST, I was shocked he was from Birmingham. After giving him a listen, I was instantly drawn to his music.

The lyrics and the confidence with which he was rapping completely blurred the Birmingham accent, allowing me to really relate to what he was speaking about. MIST has actively broken walls down and built relationships that will impact both Birmingham and London in the near future. Even on tour, he put on for his city bringing Brum artists, Leto Boyz and Mowgli out for the shows.

He also brought out MeStack, a frequent collaborator who appears on the 'Diamond in the Dirt' EP twice on 'Uber' and 'Mesh Pt'. Their relationship dates back to 2014, when the East London rapper jumped on 'Times' from the 'M I S to the T' EP. On the song MIST raps, "Me and me on the track that's a mad hype," a statement that has since proven itself to be true. At the London show, MeStack performed a mini-set of his own before the pair encouraged fans to wild out while they shot a video for their track, 'Mesh Pt'. The two have a close musical relationship, working on many tracks including Me's 'Screw & Brew' and J Hus' 'Fisherman'. His latest EP features artists such as Hailu from WSTRN and Nines. One of the few MCs that can flirt with grime and rap without seeming uncommitted. He can make a song with Mercury Prize nominees like J Hus and Jessie Ware, two polar opposites of British music.

Life hasn't been easy for MIST; he was forced to grow up fast after losing both his parents within three months of each other, which resulted in his house being repossessed. Soon after he got in a high-speed police chase, receiving charges and a stint in prison. Seeing this moment as his turning point, MIST used the time of isolation to soul search and understand who he was and what he wanted to do. He regularly references his time inside, "Pan was a pit stop, touch road then I kicked off." The experiences shaped him as a writer, soon after being released from prison he rekindled his passion for making music, focusing on his hometown first before linking up with platforms like P110 and SB.TV, which exposed MIST to the masses.

Hailing from Birmingham, MIST has had the huge task of breaking through the UK rap scene as an artist that is not from London. For those unfamiliar, the city is the second largest and most populated city, following London. Located a couple of hours north of the UK's capital, it's historically been seen as an industrial city. In 1791 it was hailed as "the first manufacturing town in the world" as it rose to prominence following the Industrial revolution. Fast forward a few decades and the city has lost its glory, as it's seen as less metropolitan compared to smaller cities situated further north, like Manchester and Liverpool. The stigma of Birmingham is unfounded, with the city's accent repeatedly topping the 'Worst British Accent' polls. MIST makes light of this in 'Nothing beats a Brummy', Birmingham's parody of Nike's 'Proud To Be A Londoner' campaign. In the video MIST turns to the camera with a smile and asks, "What's wrong with the Birmingham accent?" There's nothing wrong with the accent at all, but it partially highlights the London-centric focus of Britain's rap and grime scenes; very few artists based outside of London make it in the industry. For years this has been the case, with a

"MANY LISTENERS WERE UNAWARE OF THE MEANING WHEN HE SPAT, 'HOLD TIGHT ALL MY APNAS KARLAS, GOURAS,' PUNJABI WORDS REFERRING TO ASIANS, BLACKS AND WHITES"



**"I REMEMBER WHEN I CAUGHT MY BIRD
COULDN'T CATCH MY BREATH
THINKING ABOUT MY CHASE
FEDS GOT LEFT
THEY HAD ME THINKING ABOUT MY LIFE
LIFE WAS A MESS
GRAVEYARD VISITS HAD A REAL NIGGA STRESSED
THE ONLY THING PROMISED IN LIFE IS DEATH
I'M GOING HARD TILL THIS REAL NIGGAS DEAD
DAUGHTER TURN GROWN WHEN
I WAS IN THE PEN
BROUGHT TEARS TO MY EYES
BUT I NEVER LET THEM SHED"**

- 'SICKMADE'

handful of notable names from Birmingham like C4 and Lady Leshurr establishing themselves in the London scene.

With such a heavy focus on London, for MCs outside of the capital, it's a frustrating task to break through, which many face and many fail. MiST is the biggest success story we've seen in years. Beginning as a grime artist, he gained popularity, but it was limited to his community. Working within a predominantly London-based music genre, as a Birmingham MC, MiST struggled to break into the scene. Having grown up in a cultural melting pot with a diverse array of cultures living amongst the community, MiST began to represent a group that no one else was speaking for. Birmingham has a strong Caribbean community and MiST grew up within that culture, being raised in a Jamaican household. But as he grew up, he began to mix with the other Birmingham cultures that surrounded him, mostly white and asian.

Growing up amongst many Asian friends, MiST naturally began to pick up the lingo they would use. You can still hear Punjabi words in MiST's music today, as it's evident that the culture has had a strong influence on his life growing up. Many listeners were unaware of the meaning when he spit, "Hold tight all my apnas, karkas, gouras," Punjabi words, referring to aunts, blacks and whites. Though, fairly simple in concept, the inclusiveness he showed to Birmingham's communities in those lyrics is profound. Even Antony Joshua tweeted the words back in December 2016, adding "Back With A Bang." It's this cultural understanding that MiST promotes that has the UK riding for him. He's the first black artist in our rap scene to truly embrace such cultures in this way and it's just one of the reasons he is appreciated by such a wide audience. So uniquely British, you can imagine overseas listeners getting lost in his cultural references, calling himself the "Black Max Branning" to gas up all the Eastenders fans. The Brits love him for it though, as he weaves UK Garage samples courtesy of Steel Banglez around gritty lyrics. Only those truly in tune with British culture can understand the huge significance of MiST and what he's doing for cultural understanding.

The Brumme rapper is notorious for his music videos, each release being more epic than the previous visual. At the 2017 MOBO Awards, MiST won best music video for his wild 'Hot Property' visuals, which saw him climb down a ladder from a helicopter and jump on a busby sled. I asked him about whether there's more music videos from the 'Diamonds in the Dirt' project on the way. Taking a shot of Patron, he laughed, saying, "Well, of course, we're gonna drop more visuals. Then I'm gonna release a bit more from the EP just to shine more light on that and then probably give them a few surprises. I'm not gonna let off too much about what I'm gonna do but be ready." The grin on his face suggests he's been plotting power moves and is ready to see them come to life.

While it goes without saying that London remains the hub for UK rap and hip hop, recently we've seen a rise in successful artists from cities outside the capital. Birmingham is a clear leader in the movement, Lady Leshurr has been carrying the Birmingham flag for years now but recently we've seen artists like Lotto Boyz and JayKae step up. However, MiST has taken the movement to a whole new level, putting his city firmly on the map. I remark that he should be proud of what he's done for his city and how himself and the other artists have put the Birmingham scene on a different pedestal. He agrees, saying the "Birmingham scene's popping, we're now actually on the map. Showing his pure humility, MiST follows on with, "We're ringing bells, I'm delighted to be apart of it. For you to even say I'm up there with Lady Leshurr, I feel very honoured. For people to actually recognise the work that we're doing." It's evident that the position he's in today came from hard work and persistence.

Nothing seems too serious for MiST, though he's a man that's been through a lot, he still finds a way to laugh through everything. His music stems from hardship but preaches such a positive and uplifting message. Sonically the roots of MiST's music are from UK Garage, with the bounce and high pitch-shifted vocal samples creating a happy energy that's impossible to not dance to. East London native Steel Banglez has created the majority of his biggest hits, the two have a chemistry together that cannot be disputed. If Steel Banglez and MiST are creating a song together there's a 99% chance that it's going to be a banger. Asking MiST what his creative process is like when he is working with Steel Banglez, he reveals, "We start everything from scratch, beats and bars. Writing inspiration comes from lifestyle, past and present, and what I want to have in the future. It's basically lifestyle, so everyone can relate." Being so relatable is what helps MiST stand out from his music. He says exactly how he's feeling and never sugar coats it for anyone. He speaks about his best times and the moments of heartbreak, showing listeners that no matter what, there's a way out.

MiST's story is inspirational to anyone that truly understands where he's come from. His rags to riches come up has shown people that perseverance beats everything. MiST has stayed true to himself whilst finding a way to get him and his team out of whatever negative situations they grew from. He's a leader and one that's sure to have a rich career. As UK rap and hip hop continue to rise, MiST's audience will grow. On his most recent tour, he had a sold-out performance in Manchester, which just proves that the man is on a mission and the people are supporting it.

@sweet_mist
mistofficial.com

STYLING BY KASHMIR WICKHAM
CLOTHING BY UNKNOWN



"IT'S THIS MISCONCEPTION THAT RUNS DEEP IN HIP HOP DISCOURSE, AND BY EXTENSION, THAT OF RACE ITSELF; THE FAILURE BY WHITE PEOPLE TO ACKNOWLEDGE WE ARE TALKING ABOUT TWO DIFFERENT SETS OF RULES"

THE ROAD TO INDEPENDENCE

HOW THE PURSUIT OF MONEY MADE HIP HOP THE DOMINANT CULTURAL FORCE IN AMERICA.

ILLUSTRATIONS BY HAYLEY WALL
WORDS BY CHRISTOPHER RILEY

One mile north of downtown Atlanta lies Piedmont Park. Spread across 187 acres of land, it has tennis courts, impressive views of the city skyline, even its own lake and farmers market. Hardly Gucci Mane's Atlanta, more the sort of place that epitomises middle-class America. Clean, pretty, safe - white. When the park started to look a bit run-down in the mid-late twentieth century, \$23 million in private money was raised to stop it becoming an eye sore. Other areas of the city haven't been so lucky. Drive a half hour south on the I-75 and you'll arrive at Forest Park - with a largely black population and a poverty rate above 30%. It's reportedly the most dangerous suburb in Atlanta. The two extremes, rich and poor - white and black - live side by side.

It was in Piedmont Park, in 1895, that Booker T. Washington gave his famous 'Atlanta Compromise'. Slavery may have ended thirty years before, but the Jim Crow laws and growth of the IGA made sure black people stayed firmly in their place - with difficulty voting and little access to jobs, often with a noose tied around their necks. Washington, a prominent Southern black leader, wanted an end to the lynchings, setting out his vision for how whites and blacks could peacefully coexist. He told the predominantly white crowd: if you will stop killing us, we can work for you, contribute to society and help build the economy. Together, blacks and whites can bring to the South, "a new heaven and a new earth." He urged blacks to promote business and entrepreneurship above political protest. Short small, work hard, make money. His message to whites - if you give us access to education and jobs we will work for you, harder than anyone.

In some ways it's like a capitalist call to arms. 'Work hard and you will succeed!' In other ways it's the bleak but pragmatic reality that still resonates for black people in America today because of the inequality you face, you will have to work twice as hard. And as hard as you work you will still only be looking on as a society and an economy that isn't fully yours. Hardly the same inspiring rhetoric as Martin Luther King's address, but the 'Atlanta Compromise' was exactly that - a compromise. Asking for an end to economic segregation while in turn letting whites keep political segregation. White supremacy gets to stay and black people can have jobs and buy food for their family. A win-win, it seemed.

This marriage of convenience pretty much set the tone for twentieth century American society and its distribution of wealth, with whites out-earning blacks every step of the way. All living under capitalism, just two very different versions of it, one Piedmont Park and one Forest Park. As Washington told his people, they would have to work a hell of a lot harder, just to make do, because the odds were stacked against them. The writer, To-Mobes Carter says the same thing even today: "[true equality] will mean black people will have the right to be as mediocre as white people." Mediocrity is a benefit of white privilege - black people have had to aim higher.

Washington's address also helps us make sense of hip hop and its ongoing love affair with money. Not only has the desire to get rich been a recurring theme in hip hop culture, it's also one of the many things used by white commentators to bash the culture - its artists accused of being materialistic, shallow, crass. There are more things in life than money, we're told. And yes, that is absolutely true - if you have it in the first place. It's this misconception that runs deep in hip hop discourse, and by extension, that of race itself: the failure by white people to acknowledge we are talking about two different sets of rules. For the comfy white middle class, talking about money is a sign of poor taste. It's uncouth. You don't need to show your money, you simply have it. It's a cultural right. When your park starts to look overgrown, one million dollars in support will appear to ensure it looks pristine. To be black, on the other hand, your position in America is more precarious. To have money, is not a right but a goal. An obsession. Acquiring it is a means of penetrating mainstream society - a way of being seen and heard. Have money, therefore I exist.

So to the next question - how to get your money? If, as Washington explains, the odds are so stacked against blacks, how were they going to make enough money to achieve any level of comfort and happiness? Music and sport have long been a few options. This, of course, exposing the irony that is white supremacy - white people may love to hate their black brothers and sisters but they're also kinda obsessed with them. Like an unwritten agreement - a compromise - they've been allowed to cash in on this, white America will watch their games, buy their albums, even call them Kings - but this is limited to the court.

Being good at music or playing football has therefore given black people some capital with which to advance in society. A foot in the door. With hip hop, this moment came with the release of Sugarhill Gang's 'Rapper's Delight', an event that turned an underground movement into a hugely popular money-making machine. Taking the music out of Bronx house parties and into the mainstream birthed a movement that whites would quickly come to love - consuming the music, language and trends like addicts.

But who was, and is, actually making money from it? Like, the real money - the lion's share of the \$10 billion a year it now generates? For much of the early years it was how Washington had envisioned it: black artists getting paid for their hard work by white label bosses who kept them at an arm's length, control safely in the hands of the white-run record labels. Huge advances were paid; the illusion of wealth was there.

Then the race changed the game. Jay Z, Dame Dash and fellow co-founders, Kareem 'Biggs' Burke, partnered with Def Jam in 1997 to create their own independent label Roc-a-Fella. Moving the focus away from hip hop, their approach altered how business in the rap

industry was done. While music was still the platform, there were other, often more lucrative ways of making money. In his book, *Decoded*, Jay writes, "One ambition was never to just fit into the corporate mold, it was to take it over and remake that world in our image." And it's here we start to see hip hop true itself from white America, the economic-social landscape of Washington's America starting to evaporate.

Roc-a-fella operated like its own ecosystem. At the centre you had Jay and all the fame and notoriety that his rap success brought. That would be the fuel to propel the brand. Then the rap money would enable him, Dame and Biggs to diversify - moving beyond selling records into fashion, alcohol, films and other ventures in a way that hadn't been done before. They weren't just selling music, they were selling a lifestyle. Yes, sponsorship deals had already been a thing - Run DMC partnering with Adidas in 1986, for example - but the artists were often paid an outright fee, not as part of a joint venture, remaining separate, coexisting only for a business deal. In early-mid-90s Jay Z, we had the beginnings of the rapper-entrepreneur, sinking ownership of his art and his business. During the '90s he partnered with everyone from Reebok and Hewlett-Packard to Coca-Cola and Budweiser, setting hip hop on course to embed itself into the real world of America. As Jay Z's success continued to rise following the release of albums like *Reasonable Doubt*, *The Black Album* and *The Black Album*, combined with the growing popularity of hip hop in general, he and other artists became very real and credible financial forces. After all, he wasn't a "businessman" but a "business, man."

This shift has since helped restructure the power dynamic between hip hop and mainstream society. Just as Washington's black audience were encouraged to work hard and be grateful for their freedom, early hip hop artists were told to be happy with their small slice of the pie; as if they should be grateful for being allowed to monetise their own culture. Jay-Z showed this didn't have to be the case. When the luxury champagne brand, Cristal, implied they didn't want the support of the rap world, Jay encouraged a boycott - if white America doesn't like us then fuck 'em, he said. Hip hop was starting to go its own way, no longer clomping for the support of white America and instead realising it had the cultural power to create its own rules.

Now, in the era of independent artists, this idea is commonplace. Chance the Rapper has told us how labels are terrified of his independence and the example it sets for others. "If one more label try to stop me, it's gon' be some dread head n****s in your lobby," he raps on 'We Problem'. The message is clear: labels can no longer extort us. This is our culture. And our money.

No one embodies this mindset more than Nipsey Hussle. Labeled an underachiever by Complex in 2013, he's long divided opinions. It's only now, with the release of *Victory Lap* - he's being widely embraced by the culture. And this is because we haven't been able to figure him out - west coast gangster rapper, underground star or music mogul? In 2013 he made 1000 hard copies of his mixtape *Crownlow* and sold them for \$1000. What appeared a bizarre publicity stunt turned into a shrewd business move - all 1000 copies were sold in one day, including 100 to Jay-Z, painting Nipsey as anything but a 'traditional' rapper. The name for his clothing line, Marathon Clothing, pays homage to this desire to be different - in a bid to protect his brand (and his money) Nipsey is willing to play the long game. He's since created co-working spaces for select businesses in South LA as well as a line of street stores, an innovative new concept blending a conventional brick and mortar store with an online shopping place.

Faced with the prospect of suffering at the bottom of society's pecking order, rappers like Nipsey have become ruthless businessmen. And with the recent news that OJays, Dr Dre and Jay Z are now the richest people in American music - not just hip hop - this idea has surely reached its natural conclusion. This proves that even today where race relations appear to have regressed ten years with the continued rise of police brutality and increasing racial prejudice of the president, hip-hop continues to make money. And lots of it.

As a result hip hop is now more an arena of business than simply an art form. Even the buzz word of today's era - culture - demonstrates this evolution. It's about more than music. This is why people like the entrepreneur and early Twitter investor Gary Vaynerchuk are now gravitating towards hip hop - it is no longer on the fringes of society but is dictating the social landscape. Or as Vaynerchuk put it in a recent discussion with A Boogie Wit Da Hoodie, "Hip hop rules the world." And he's not wrong - with more and more ways of making money, the time for compromise is no longer.

**"JUST AS
WASHINGTON'S
BLACK AUDIENCE
WERE ENCOURAGED
TO WORK HARD AND
BE GRATEFUL FOR
THEIR FREEDOM, EARLY
HIP HOP ARTISTS WERE
TOLD TO BE HAPPY
WITH THEIR SMALL
SLICE OF THE PIE;
AS IF THEY SHOULD
BE GRATEFUL FOR
BEING ALLOWED TO
MONETISE THEIR OWN
CULTURE"**





TRIPPIE REDD: THE WONDER KIDD

PHOTOS BY DUNCAN TELFORD
WORDS BY DYLAN ABOLOYE

THE WONDER-KID PHENOMENON THAT HAS STUNNED PEOPLE FOR YEARS; YOU KNOW THOSE UNDERAGED, YOUNG ACHIEVING INDIVIDUALS - CHILD PRODIGES IF YOU WILL. MANY WOULD PUT 18-YEAR-OLD TRIPPIE REDD INTO THAT CATEGORY. BORN IN THE SUMMER OF 1999, TRIPPIE REDD IS ONE OF THE LEADERS OF THE YOUTH IN HIP HOP AND ONE OF THE YOUNGEST TO ENTER THE GAME SINCE JOEY BADASS DID SOME FIVE YEARS BEFORE. NOW AT THE TENDER AGE OF 18, TRIPPIE IS EIGHT PROJECTS DEEP AND 424TH IN THE WORLD ON SPOTIFY'S MONTHLY LISTENERS. WELL ON THE PATH TO GLOBAL DOMINATION, HE CONFIRMS THAT AGE Ain'T NOTHING BUT A NUMBER AS HE SHOWS THE INDUSTRY HE'S A FORCE TO BE RECKONED WITH.

**"IT'S ALWAYS GOOD TO GET IN PEOPLE'S
FACES BEFORE YOU TURN 18. A YOUNG
PERSON OUT HERE GRINDING ON HIS OWN
IS KINDA LIKE A GREAT IMAGE, I DIDN'T
WANNA BE ONE OF THOSE GUYS THAT
WAITED 'TIL I'M 21 TO TRY AND BECOME
SOMETHING"**

Before speaking with him, my first impression was honestly a little judgemental. I made the assumption that based on the colour of his hair, his face tattoos, his age and the type of music he makes, he was going to be an immature, overly excited kid who's managed to cultivate a following by making "turn up music". I was completely wrong. Within the first few minutes of our conversation, it was evident why he's already so established in the music industry. Speaking in a mature, eloquent and passionate way about what he's doing, Trippie Redd is a young maven that's taken a very calculated approach when it comes to becoming a global artist. Following his first shows in Europe, he announced his signing to Quality Control Management, the home of Migos, Lil Yachty, Cardi B and more.

Trippie Redd was born and raised in Canton, Ohio, a state that's definitely not seen as a music capital. Trippie took it on himself to break out of his hometown and at the age of 15, he'd identified that in order to really take his music somewhere, he'd need to go to places where the music scene was thriving. At this time the Atlanta music scene was blowing up. 2015 saw Rich Homie Quan drop 'Flex (Ooh, Ooh, Ooh)' now double platinum, Future and Drake blessed us with the 'What A Time To Be Alive' mixtape, plus the platinum 'March Madness' by Future. Young Thug gave us 'Slime Season' with the platinum single 'Best Friend'. With all this music coming out of one city in Georgia, Redd moved there in search of opportunity. His independence at this age was the turning point in his career. When asked whether he'd always

been so independent, he replies, "It's always good to get in people's faces before you turn 18. A young person out here grinding on his own is kinda like a great image. I didn't wanna be one of those guys that waited 'til I'm 21 to try and become something." The hunger and determination Redd's shown from a young age is admirable. Making everything in the hope that it will grant him an opportunity to advance in his career.

Redd went on to say he feels like people make the mistake of dragging out their youth and capitalising on the opportunities we're given when we're young. A lot of creatives wait until they are older out of fear of being too young, or not being good enough. Redd went against all of these common fears and is now selling out shows globally. On his first tour coming to the UK to perform, his show sold out in 75 minutes, forcing promoters to add another show because of the high demand for tickets. Ohio's wonder kid is taking the world by storm with his no-holds-barred approach. Having moved to Atlanta, Redd felt like the next step was to move to LA, so at 16 years old he packed up, left Atlanta and jetted to the west coast. Moving with just his DJ and a friend from Ohio, he soon met up with Lil Twist at Marv Mar's residence and from that point decided to stay out in LA by himself. He spent the time connecting with everyone and anyone in order to build a home for himself. In 2017, he released 'A Love Letter To You', the first of a two part series in which he openly spoke on love and the emotions that come with it. The breakout track 'Love Scarz' saw him play-listed on

Apple Music's radio station Beats1, among many other stations. Shockingly, the track was recorded just once. "I actually one-took that whole song, one take! didn't even need to do it more than once. I was gonna change it but my team, stopped me. I'm glad they did"

Redd's music career started while in high school in Ohio. When asked whether he was a good student, he responds, "I had my share of time getting in trouble, but every time I got in trouble, I would finish my work. If I got suspended, I would take the time. Like the first day of suspension, I'd do all the work that I got suspended for. Then the whole suspension, I'd have time off school where I was just chilling, vibing out, playing new games, making music." Redd didn't take the punishment as a negative. Instead seeking inspiration in a similar way to how Chance the Rapper utilised his school suspension to create his '10 Day' mixtape. As we get into the discussion of education, I ask him whether he'd like to go to college. Redd's initial response is, "I might go, but right now I'm trying to finish off this work. Music is work to me and I feel like I'm not where I need to be at yet. As far as money and music and goals wise. So after I get done finishing my goals on music, of course I'll go to college." Redd's focus is unmatched amongst his peers, he not only understands that music is a great source of income for his life right now but he has plans to do more than the music and broaden his revenue streams. Though if he did go to college his major would likely be in, "game-testing [software engineering], you know how people go to college to learn different shit with software like as far as computer work? I'd like to learn how people make video games."

Aesthetically, Redd's image is vivid, which translates into his visuals, some of the most creative in today's rap climate. From the very gothic 'Rampage and Juliet' to the kaleidoscopic 'Love Scars' Redd's videos never disappoint from a creative standpoint. Recently he teamed up with Travis Scott to create a visual part zombie apocalypse, part horror movie for their collaboration, 'Dark Knight Dumma'. When asked how he went about creating the video, he explains, "I love movies, I think my music videos should just be movies from now on. Just good concepts, maybe even like concepts from movies. I usually come up with all the ideas for my videos. The one with Travis, him, the cameraman and I come up with the concept together. Like we all had our fair share in it. It was shot by the guy that shoots Kanye's and he shoots movies, like real movies. It was kinda hard to work with him but it was cool. But I co-direct almost all my videos, I give my cameraman the idea and then he brings it to life. With him showing such passion towards watching movies, as well as creating them, I ask whether he'd eventually get into creating movies. He replies enthusiastically, "Heck yeah!" As I wonder whether such a creative individual had anything in the pipelines already, such as scripts or films already written, he tells me, "Right now I'm working on my album. As I'm working on it, I'm tryna make movies for the videos I'm doing. Like little music movies for the videos. After that, I'm gonna be focusing on other stuff. I'm really into anime so I want to make my own anime. I'm really into that shit too. I don't really have a favourite. Just love anime so I watch all the shit. The ones I've been watching are like Akame ga Kill!, watch Samurai Hack. I know it's not really an anime but it kinda is. One-Punch Man. Mob Psycho 100, I been watching One Piece. My favourite, as a matter of fact is Inuyasha."

Evidently, movies and TV shows are the areas he draws most inspiration from both forms of creative visuals. I could feel his face lighting up as I began to speak about anime so I then decided to ask him about video games. Although he is very mature and super business savvy for his age, he's 18 years old with a natural love for video games. Following our conversation about software engineering we discuss his desire to create video games in the future with Redd stating, "Yeah I would design my own video games, probably dark 'ones,, it'd be dark but fun." When asked if he'd turn himself into a character, he laughs, "Of course, gotta promote the brand! I'd definitely be one of the characters. His music video 'Hellboy' comes to mind, in which Redd portrays a samurai-type figure killing a bunch of demons in a dark underworld. Though not technically a full video game, Redd's evidently been thinking of innovative ideas to merge with his music.





"RIGHT NOW I'M WORKING ON MY ALBUM. AS I'M WORKING ON IT, I'M TRYNA MAKE MOVIES FOR THE VIDEOS I'M DOING, LIKE LITTLE MUSIC MOVIES FOR THE VIDEOS"

1. **ה'תשנ"ב** (1991) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 2. **ה'תשנ"ג** (1992) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 3. **ה'תשנ"ד** (1993) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 4. **ה'תשנ"ה** (1994) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 5. **ה'תשנ"ו** (1995) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 6. **ה'תשנ"ז** (1996) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 7. **ה'תשנ"ח** (1997) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 8. **ה'תשנ"ט** (1998) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 9. **ה'תש"ס** (1999) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 10. **ה'תש"א** (2000) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 11. **ה'תש"ב** (2001) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 12. **ה'תש"ג** (2002) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 13. **ה'תש"ד** (2003) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 14. **ה'תש"ה** (2004) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 15. **ה'תש"ו** (2005) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 16. **ה'תש"ז** (2006) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 17. **ה'תש"ח** (2007) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 18. **ה'תש"ט** (2008) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 19. **ה'תש"ס** (2009) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 20. **ה'תש"א** (2010) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 21. **ה'תש"ב** (2011) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 22. **ה'תש"ג** (2012) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 23. **ה'תש"ד** (2013) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 24. **ה'תש"ה** (2014) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 25. **ה'תש"ו** (2015) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 26. **ה'תש"ז** (2016) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 27. **ה'תש"ח** (2017) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 28. **ה'תש"ט** (2018) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 29. **ה'תש"ס** (2019) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 30. **ה'תש"א** (2020) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 31. **ה'תש"ב** (2021) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 32. **ה'תש"ג** (2022) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 33. **ה'תש"ד** (2023) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 34. **ה'תש"ה** (2024) - **החוק להגנת הפרטיות** (The Privacy Protection Law).
 35. **ה'תש"ו** (2025) - **החוק להגנת הפרטיות** (The Privacy Protection Law).

[illegible][illegible]

ತೆಗೆದುಕೊಳ್ಳುವುದು
ತುಂಬಾ ಹೆಚ್ಚು ಸಮಯ

[illegible]



21 SAVAGE

PROVINCE OF THE MILLER

PHOTO BY DANIEL FLEISCH

21 SAVAGE IS FOR THE CHILDREN

WITH A THUNDERING LINE "WOLF PACK," 21 SAVAGE IS THE PERFECT BIRTH SIGN FOR THE GET MONEY ISSUE OF VIBE. TALKING AGGRESSIVELY, HE RIPPED HIS WAY FROM THE SWAMP OF ATLANTA TO THE TOP OF THE BILLBOARDS HOT 100 CHARTS. SEVERAL TIMES IN FACT, HIS SUCCESS ALONE CONFIRMS HIS STATUS AS A STAR. HOWEVER, ON HIS JOURNEY TO THE TOP, 21 SAVAGE HAS EVOLVED NOT JUST LYRICALLY, BUT IN PHILANTHROPY. IN THE TELL-BY-LOOK-OF-HIS-FACE, 21 IS HARDLY MOVED TO OVERHYPE THE LINE OF THE VIBRA. HE CAN BE PRETTY CONSERVATIVE WITH WORDS AND MUSIC. HE MUST HAVE THE FEAR BUT HE'S DEFINITELY NOT ONE TO BITE MUCH AWAY. EVEN HIS PREGG ABOUT HUSBAND, "HE'S A MAN OF FEW WORDS," IS AS MILD AS WE CAN GET. THE BIRTH SIGN OF ONE OF ATLANTA'S SHARPEST RAP STARS.

CUSTOM YSL SHIRT BY DR. GUCKENSTEIN
PANTS BY ADIDAS ORIGINALS
SHOES BY ADIDAS ORIGINALS
UNRAGE VERSACE GLASSES BY
GALLERIA DE FIRESCO.

"I AM A REAL TRAPPER FROM THE STREETS, SO THAT'S
JUST NATURAL. I DON'T REALLY LOOK AT IT LIKE
'MAKING TRAP MUSIC' BECAUSE I MAKE 21 SAVAGE
MUSIC ABOUT 21 SAVAGE'S LIFE"

TRAKSUIT BY GENTRY GARN
SHOES BY ADIDAS ORIGINALS





"AIN'T NOTHING
WRONG WITH MULTIPLE
PRODUCERS BUT IF I
COULD, I WOULD [MAKE
MUSIC] WITH ONE
BECAUSE THAT GIVES
THEM THE CHANCE TO
GIVE THE PRODUCTION
THEIR ALL. THEY'RE
GOING TO BE MORE
MOTIVATED TO GO
HARDER ON YOUR
PROJECT AND WON'T DO
THAT IF THERE ARE 30
OTHER PRODUCERS ON
THE ALBUM"

CUSTOM GUCCI SHIRT BY
DR. GUCCENSTEIN
PANTS BY MINT CREW
SHOES BY ADIDAS ORIGINALS



"THE MOST IMPORTANT
LESSON IS NOT TO BLOW
IT. I BELIEVE IN INVESTING
IN THE RIGHT STUFF, BUT I
AIN'T GONNA TELL ANYBODY
BECAUSE THEY'RE GONNA
TRY AND COPY ME"

TRACKSUIT BY GENTRY GARD
SHOES BY ADIDAS ORIGINALS

PHOTOGRAPHER: MIKE MILLER
CREATIVE DIRECTOR: SHANNON MILLER
STYLIST: MARKO THE CURATOR

HEATWAVE CAR CLUB BRO: BALAZSIAN
STUDIO: ROBERT GRAHAM STUDIO



COSTUME: VEST: MISS MASS
NIKE SHORTS: NIKE
SOCKS: MODELS OWN
SHOES: AIR JORDAN 1 SEASON OF HER
JEWELRY: SOLIDA



NIKE: MISS MASS
TOP: NIKE
JEWELRY: SOLIDA



TOP: STYLIST'S OWN
PANTS: ARMY SURPLUS
SHOES: AIR MAX 99
JEWELRY: STYLIST'S OWN





BIKINI TOP: LIGHS YOUTUBE
PANTS: JORDAN
SHOES: AIR JORDAN 1 SHADOW SATIN
JEWELLERY: STYLISTS OWN



PHOTOGRAPHER: NAZA QUIROS
MODEL: TERRASHA MORGAN
MAKE UP ARTIST: EVA GONZALEZ
STYLING/ART DIRECTION/CONCEPT:
FENNA LANG
VIDEOGRAPHER: DIEGO RUIZ
HAIR: ARMANDO RODRIGUEZ

#IRL#IRL#IRL#IRL#IRL#IRL

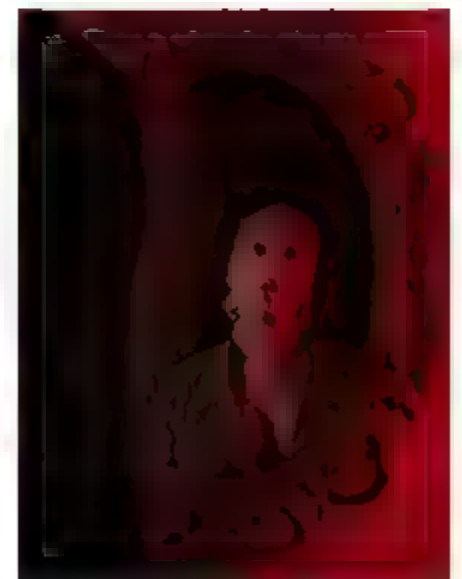
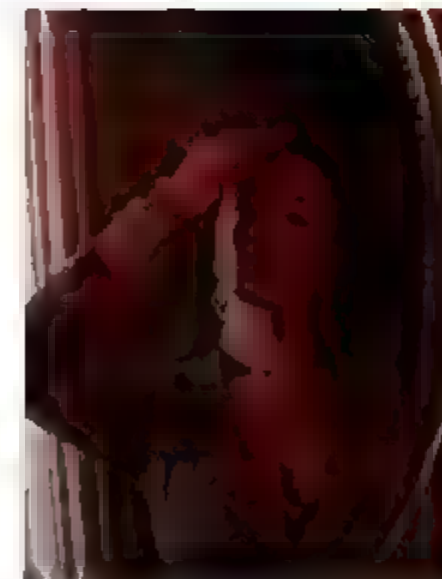


#IRL#IRL#IRL#IRL#IRL#IRL

YINKA WEARS JACKET BY NESS LDM
BRACELETS BY MAYU
EARRINGS BY BUTLER & WILSON
NECKLACES: STYLISTS OWN

OPPOSITE
YASMUN WEARS JACKET BY HUMU
BELT BY GDS
EARRINGS BY TOPSHOP

HAIR BY JAMES



DENISA WEARS TOP BY AQ/AQ
JEWELRY BY KARIN KOSMIN
BRACELETS & RING BY SWAROVSKI

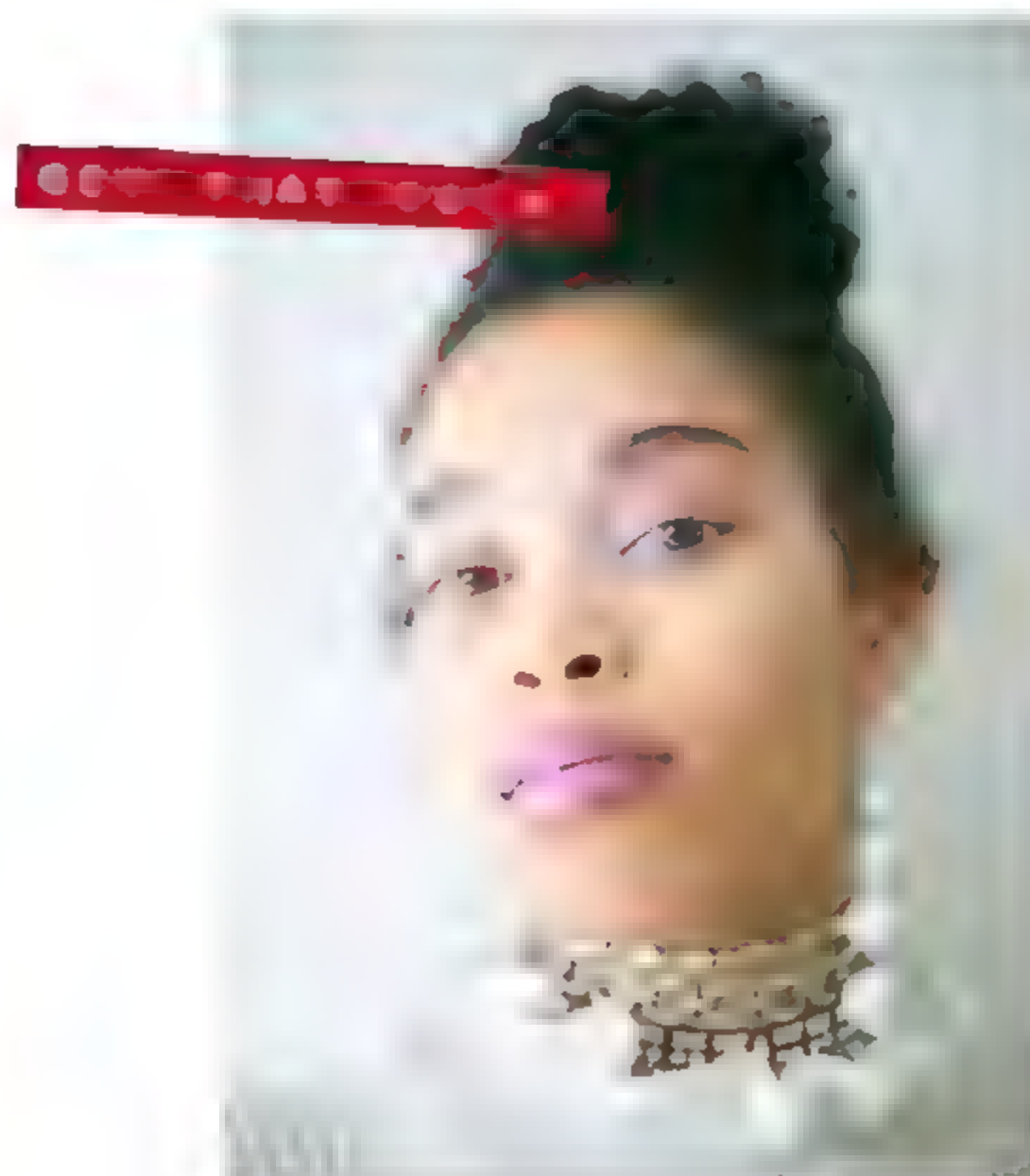


SHARAN WEARS JACKET BY YOUPEOPLE



NADINE WEARS JACKET BY NEOS LDM
 BRACE: STYLIST'S OWN

VANESSA WEAR EARRINGS BY JON RICHARD
 NECKLACES BY SWAROVSKI



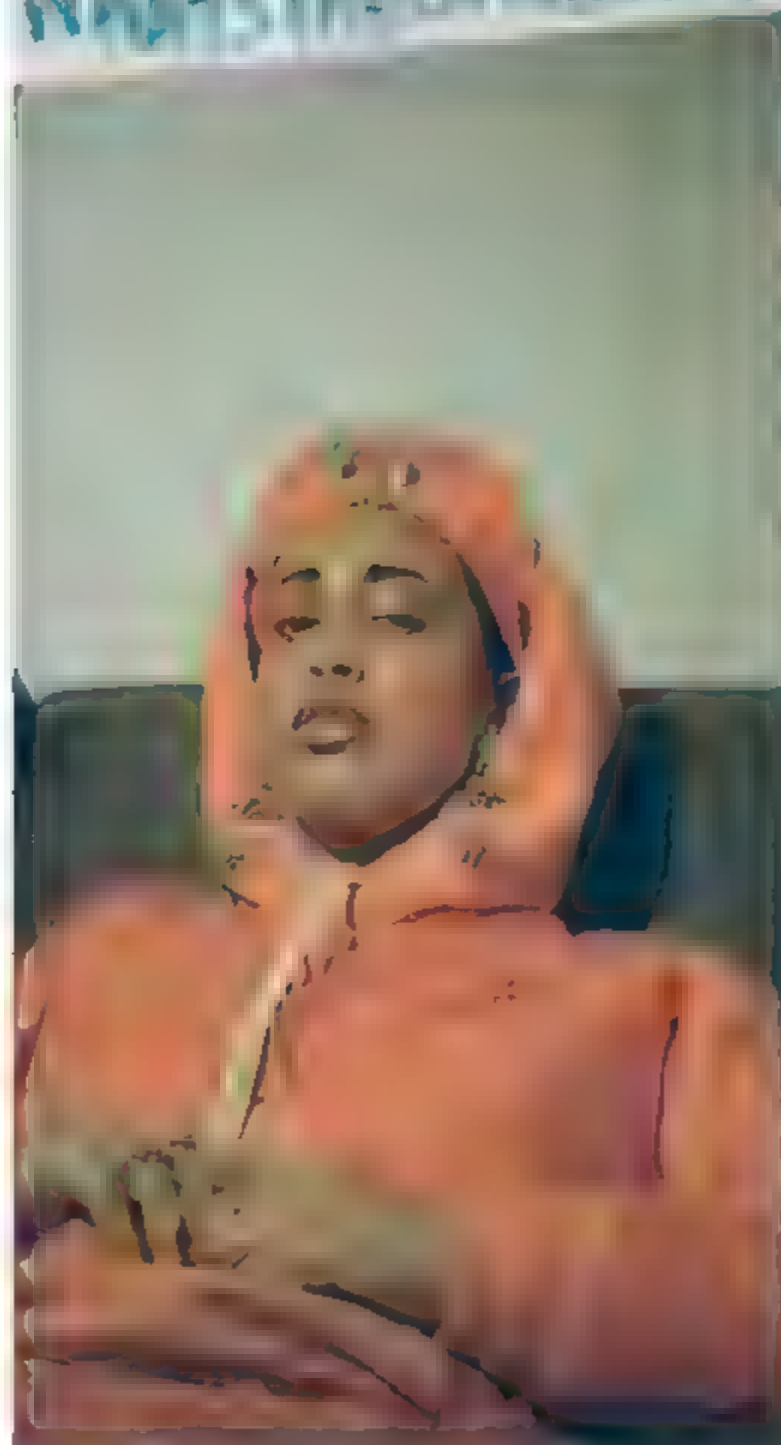
时尚杂志封面

WHITE WHEELS
 SHIRT BY HAMBRETT & LAMM
 FOR ACHAS ORIGINALS



CAPTION?

WHY IS THE SMOKE AT FOR??



SAL WEARS BERET BY BLITZ LONDON
 HOODY BY SCHILLARD
 JACKET BY CARHARTT
 EARRINGS BY JON RICHARD

#WREALLIFE

CREATIVE DIRECTOR: KIM KIMBLE, ALEXANDRA KIMBLE

ADDITION DIRECTION BY THURSDAY

PHOTOGRAPHY BY BARDHA KRASHIQI

STYLING BY IHEA FRANCOIS & ALIZE DEMANGE

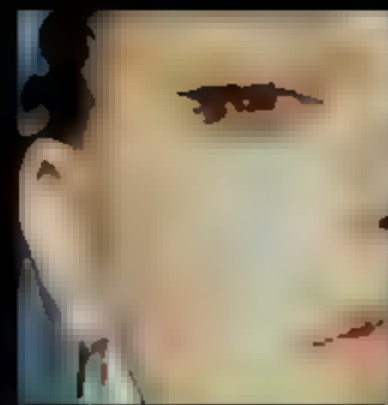
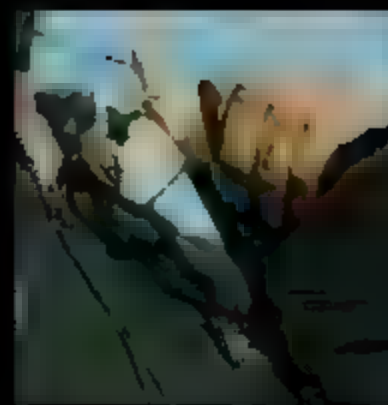
GRAPHIC DESIGN BY CHAMAKA OJECHI

HAIR BY DR. VICTOR KIMBLE, ALEXANDRA KIMBLE

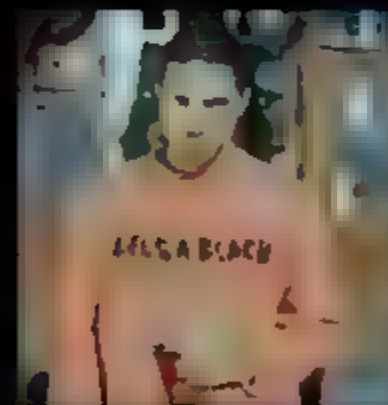
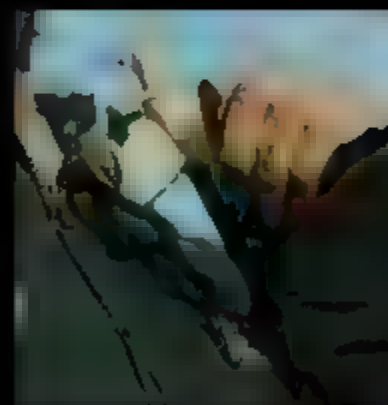
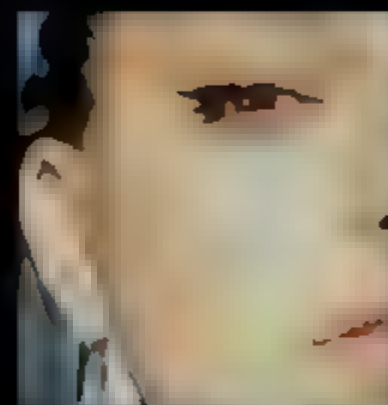


LUBANA WEARS SHIRT BY SCOLLAND
DRESS BY VIVETTA
NECKLACE BY FANASHI
EARRINGS BY BUTLER & WILSON

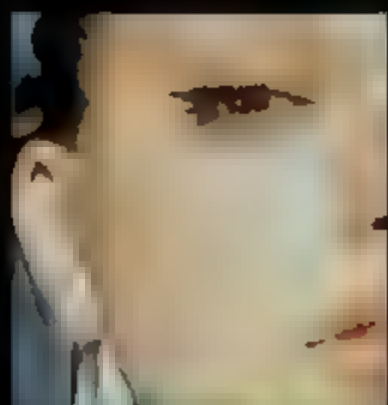
KESANG WEARS TOP BY KIM LON
JEWELLERY: STYLISTS OWN

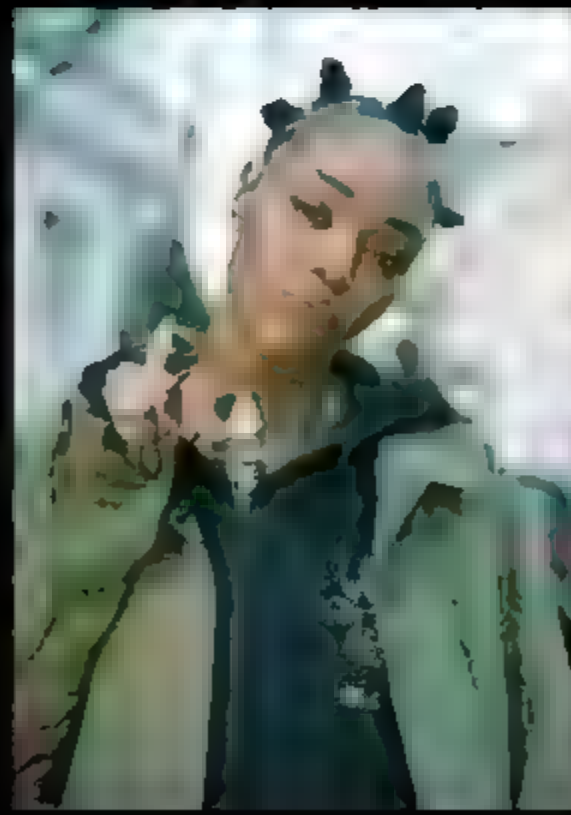
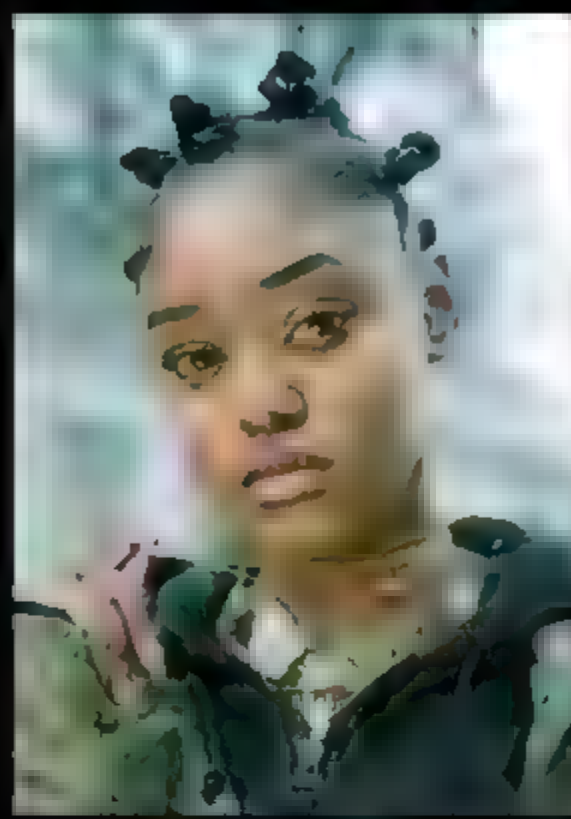


CHYNNA
JESHI
LOLA

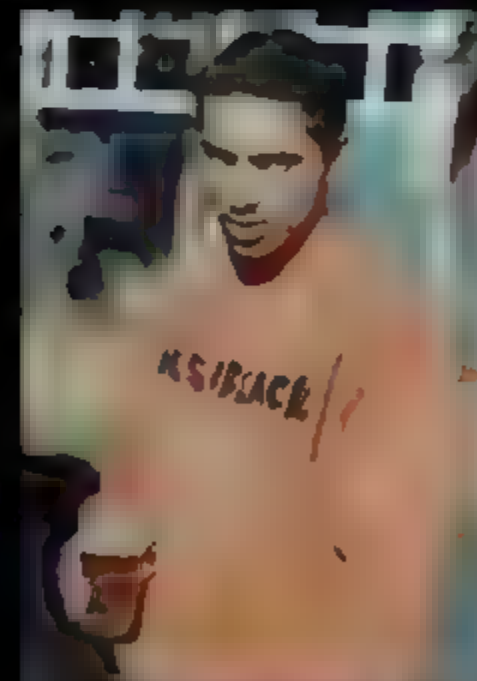
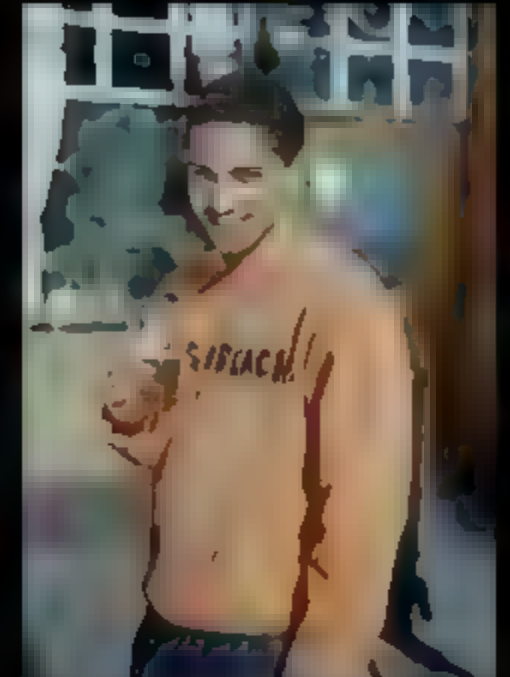
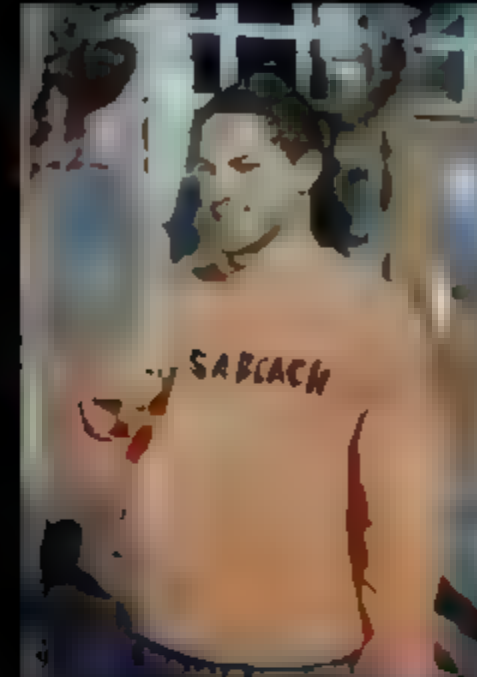


BY
YUMI
CARTER





CHYNNA
WEARING: MAHARISHI

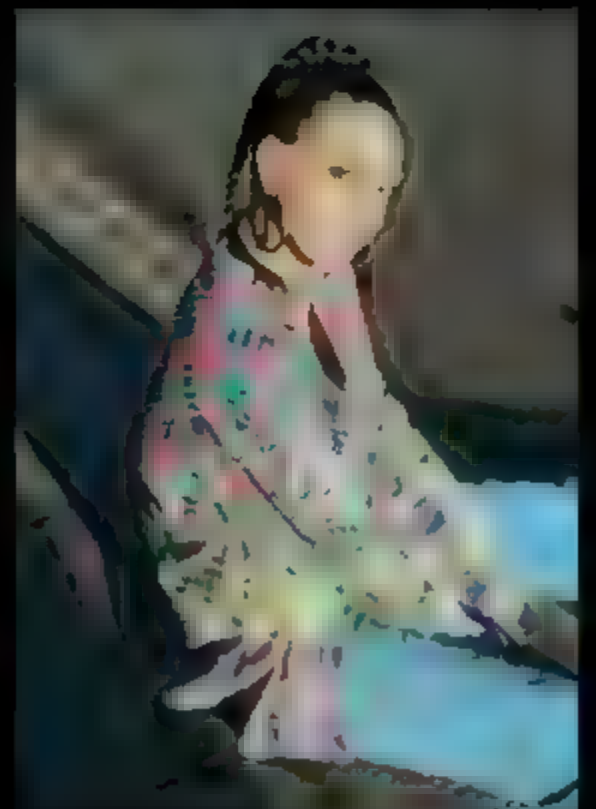


JESHI
WEARING : LIFE'S A BEACH



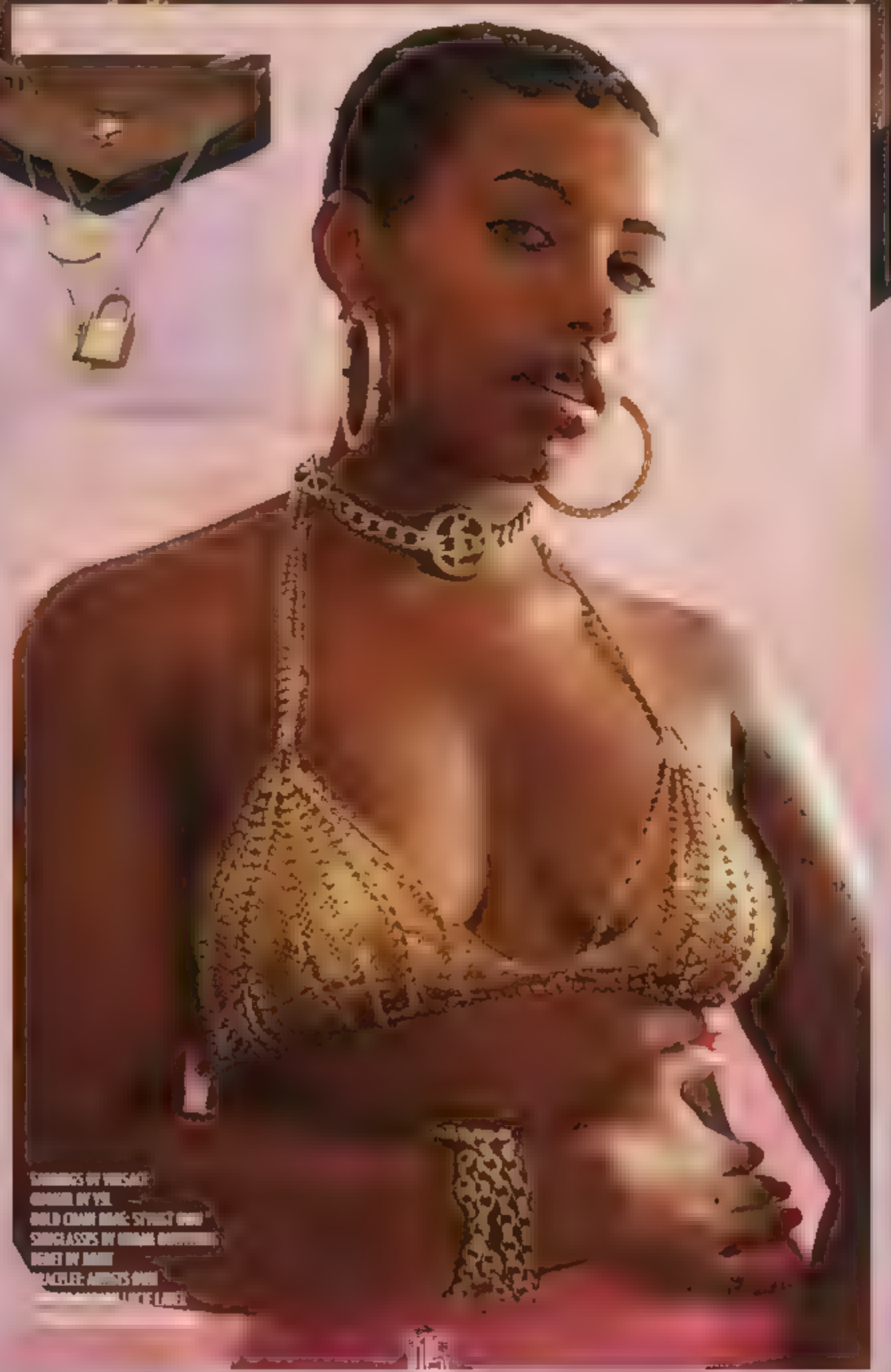
AD
EA

LOLA
WEARING : BILLIONAIRE BOYS CLUB





**TRILLARY
BANKS**



SHIRTS BY VERSACE
DRESS BY YSL
BOLD CHAIN BRACE: STYLIST OWN
SUNGASSES BY DIANE VON FURSTENBERG
BAG BY DIANE
BRACELETS: ARTIST'S OWN
SHOES: DIANE VON FURSTENBERG



HAIR BY LADY LUCKE LABEL
MAKEUP JACKET BY DANIEL
JEWELRY TRUSSARDI BY URBAN OUTPOSTS
LONG VINTAGE PENDANT NECKLACE BY MONIE DE MONIE
SHOES BY TOPSHOP



CHOKER + HARNESS BRA BY LADY LUCIE LATEX
 SHIRT BY BURBERRY
 HAT BY ELM WARDROP
 KNEE PADS BY LADY LUCIE LATEX
 SHOES BY TOPSHOP

CHOKER + HARNESS BRA BY LADY LUCIE LATEX
 SHIRT BY BURBERRY
 HOT PANTS BY LADY LUCIE LATEX
 SHOES BY TOPSHOP
 SHADES BY URBAN OUTFITTERS

paq

paqaged goods

ART DIRECTION BY PAQ
PHOTOS BY JOSHUA ALLEN + CHIAMAKA OJECHI

What is paq?

paq is a creative agency, specialising in graphic design, photography, film, fashion and art direction.

Where did the concept of paq originate from?

Founded in 2014, the concept for paq came during our final year of university.

The solitary student, sceptical about sharing ideas was one we could all relate to but collectively, we soon came to the realisation that collaboration worked better than competition. As a result, this allowed us to grow conceptually and express ourselves creatively with new perspectives.

Coming together birthed the first acronym and motto for what paq stands for, 'putting aside quality'.

Now in a class of our own, we register our vision through purpose, authenticity and quality, with the aim of creating visually impactful and inspiring content filled with identity.

paq stand for purpose, authenticity, quality; what does this mean to you?

Purpose:

Knowing who we are and what we stand for; associated with meaning and an assured vision for our desired goal.

Authenticity:

OG. No plagiarism.

Quality:

The standard and integral ingredient in the process, from beginning to end. Nothing less and more is always welcome.

Where do you draw inspiration from as a collective?

From everything; to the love and appreciation we receive, to the hopes, disappointments and wins, nature, music, film, conversations, God. We've had ideas inspired by the aesthetics of a Post Office, or the process boarding an aeroplane and greeting the cabin crew.

With that said, we're inspired by each other on a daily basis. Everyone in the paq family is a super hero within their own right.

Kendrick Lamar was once wearing your 'double red primary paq pullover', what does it mean to have a nod from one of hip hop's biggest artists?

We're all massive Kendrick Lamar fans so keeping it all the way humble, it means the most and reassures us that we're heading in the right direction. Kendrick is a symbol of greatness, not only for his lyrical genius but his overall artistry. We stop everything we're doing whenever a new Kendrick video drops, not to mention his style has gone to new levels. So having him wear our double red pullover is a dream realised and a reminder that we can achieve anything and more.

What is the importance of creativity to you?

Being creative is similar to having diplomatic immunity. The power to manifest ideas and showcase them to others, architecting thoughts and building them in the real world, paq being the foundation to artist real estate. P.S. We like real estate agents.

What would you like to see next for paq?

Expansion, growth. Inhabiting more space for enjoyment, sharing smiles and experiences together as a unit, making light in the drop-tops for global occasions.

paq.urls

"WE'RE INSPIRED BY EACH OTHER ON A DAILY BASIS. EVERYONE IN THE PAQ FAMILY IS A SUPER HERO WITHIN THEIR OWN RIGHT"





125

Who are your peers inside fashion? why?

Design-wise I love Raf, just his approach, his aesthetic, the way everything is so effortless, yet so good. I remember watching Dior and I and got so gutted and inspired. Then another designer who's played a huge part in my learning and developing is Lonne Hodges. I'd got an internship with him at the end of my second year, which was one of the best experiences I've had. The amount of stuff I learnt being there, like my skills, what the in's and out's of the industry, just being in his studio every day was fucking inspiring and made me realise that's what I want. I've been lucky enough to go and help out since and we still keep in contact if I need advice I can ask and he will try to help me. I'm mad grateful for having that experience and still being able to shoot him. Then finally it's Derek Ridgers. I got a couple books of his, and always draw to them for inspiration. Especially in my new collection for SS19... hahahahhahh [laughs].

You're currently the accessories designer at Dr. Martens, how did that come about?

It came after my job at Topman. I was an assistant designer there on casual shorts, trousers and accessories as well. I was lucky because both my managers there really pushed me quick to develop. Then the job came up at Dr. Martens and I got it. I love it, learning so much and the team here is great and very supportive of me doing my own thing.

Who would you like to see wearing your pieces?

There are so many people I see in the videos I watch, or the music listen to and I think you'd look sick in my stuff. I think model wise, Sharon Ross would look so hard and definitely Slick Woods. Artist wise, there's my favourite American rappers who I could see wearing my pieces like Schoolboy Q, that would be cold. I could definitely see someone wearing some shit on wall, that whole gritty approach he has, is the story behind my collections. I've been fortunate enough to have some artists in my stuff already which has been amazing and they looked sick so, right now if I feel the person's right and the opportunity is there for them to use my stuff, I'll do it.

I noticed you're a keen boxer in the Queensbury boxing league, that's impressive! Tell us a bit about that.

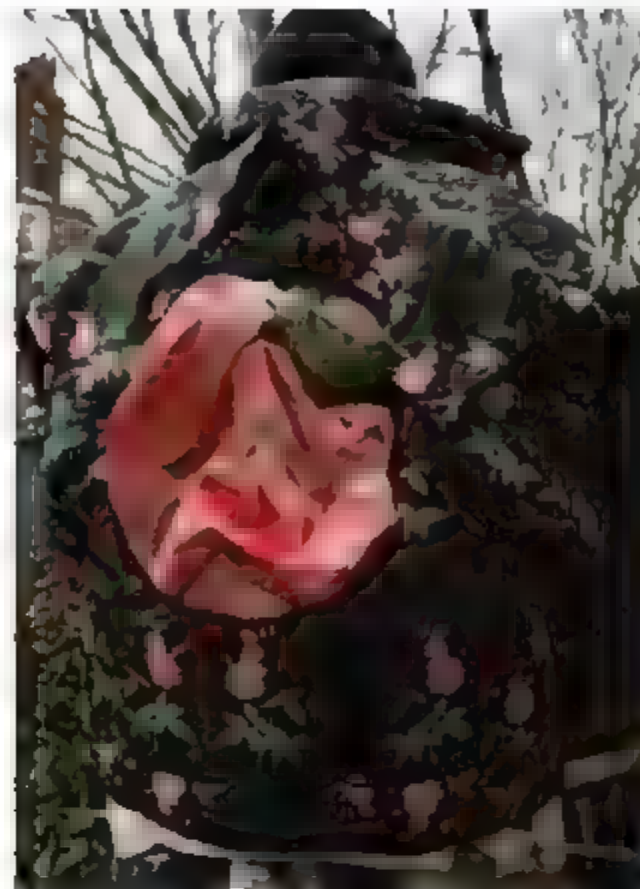
I first started boxing as a kid, went to a gym for a few sessions not knowing what to expect, then other things took over but I've always loved the sport. About four years or five years ago, my cousin who had his license in Thai boxing took me to a gym on our local estate I remember going in and wanting to get fit, literally nothing else. Then after a month one of the coaches told to me they saw a lot of potential and wanna push me forward to eventually fight. So I picked up my training and started sparring, since then I've fallen in love with it, I see boxing as an art as well. Like a big game of chess, it fascinates me, so being able to take part is sick. I remember going into my first fight, an underdog geezer who I actually knew and sparred with was the favourite. I walked out to fucking roar, all cheering my name, literally came firm handed [laughs]! It was fucking amazing man, then I went on to put him down in the first and got a unanimous points decision. Then went to Holze three days after to celebrate [laughs]! Boxing will always be a part of my life, so yeah I'll always be involved with boxing.

With fashion and boxing on your mind, are there any sub-cultures elsewhere that you take an interest in?

Definitely, my dad grew up when subcultures were at their peak. He was a skinhead so I've always been into that scene from a young age and before anyone judges or comments about all skinheads being racist, that's a load of bollocks. It's a multi-cultural movement, then adopted by these racist idiots. But yeah man the skinhead subculture is very close to my heart and you will see much more of this has inspiration in my collections. Hence why I love Derek Ridgers' work, his photography of London subculture is next to none. he's also the reason I found a love for punk as well.

jamiobackshall.com

PHOTOS BY ABBY KENNY
STYLING BY ADAM MUSCATT
ART DIRECTION BY JAMES LOACH
MODEL CAS JONES
CLOTHING BY BY JAMIE BACKSHALL



UNKNOWN LONDON

PHOTOS BY RIO BLAKE
WORDS BY JAMES LOACH
STYLING BY KASHMIR WICKHAM

Since leaving education at 16, Joe Granger and Callum Vineer have transformed a bedroom dream into reality. Unknown London is currently shaping London's street fashion culture the right way. The young and ambitious founders were amongst the many start-up fashion brands that flooded onto streets and social media a few years ago. However Unknown is one of the few streetwear labels to surpass the competition and flourish into a sustainable artistic movement, with its roots firmly intact. Hosting pop-up stores worldwide, Unknown has created an atmospheric melting pot of aspiring fashion designers and young creatives. We linked up with Unknown to find out more about their beginnings, dreams and visions...

What is Unknown?

Unknown is our brand, made by us, for everyone.

How did the two of you meet?

We met at college and became close mates, we had very similar tastes in fashion and were frustrated [by] the lack of any stand-out, affordable brands around. In 2015 there was almost nothing in the gap between high-street and luxury, so after a few months of knowing each other we had the idea to start a brand ourselves, and within a couple of weeks Unknown was born. Things took off rapidly and a few months on, we took the risk of dropping out of college and put everything into running the brand full time. Since then we've moved out of our parent's home and have our own place with some mates, plus our first London based studio/office. It's all a bit mad!

What encouraged you to make the decision of starting a fashion label?

Mainly the lack of brands making affordable and interesting clothes around that time, there was literally nothing around. But right after we started up there was a crazy wave of start-up brands with similar ideas to us. With the new wave of competition we had to quickly separate ourselves from them and start our own line, this reaction was a pretty big part in our progression forward.

Is there a particular message you're trying to put across with your garments?

We've never really been about deep messages within our collections, we've just been trying to create interesting, good-looking collections with a consistent pattern of high-quality, perfectly crafted fits and more interesting details and textures.

Where do you look for sources of inspiration and references for your collections?

Most of our collections were born from making what we want to wear ourselves, either developing ideas from scratch or finding a crazy nice piece in a vintage store and developing something from that. We're also big fans of hip hop and often look to old school album covers and music videos for references of good cuts and colour-ways for collections.

You work primarily with young and aspiring creatives in London, how important is this to you personally, and the brand?

Supporting our friends has always been the main priority for us, we would never be where we are now without the help and support we've had from our friends and everyone we've met on

our journey who's continued to support us and help us whenever they can. So far as it's always been without question that we show our friends the same support, we always work with serious photographers, all our models are friends, most were unsigned when we started out. Since then, everyone's been progressing together, many are now moving up and signed, it makes this all far more rewarding to see that.

What are your thoughts on street fashion in today's climate?

Street fashion right now is a bit of a madness. In just the couple of years since we started, almost all major luxury fashion brands have been dropping trackwear based streetwear collections which you never would've seen five years ago. Almost everyone is producing street fashion so the competition has got crazy, but it's exciting to see what everyone's sending down the runways these days, it's getting weirder.

You teamed up with ASAP Mob member TyT on a capsule, tell us how that came about?

We first met ASAP TyT and his boys in Paris at Fashion Week 2017 they fucked with the brand, we got talking about how we could work together and over the next few months [we] developed the collection together. From there we hosted pop-ups and parties in London, Amsterdam, Paris and flew ASAP TyT out for our pop-up and party in Tokyo which was crazy fun. We'd both been fans of ASAP Mob since we were young so it was a bit of a dream come true to be able to work with them and see everyone rapping the collection.

Having already affiliated yourselves with prestigious artists and individuals to date, who would you most like to see dressed in Unknown?

We got asked a lot and the answer is always changing, but we've been following Shick Wes for the past year and seeing him begin to blow is exciting. He's definitely on our list to work with, Takashi Murakami would also be a bit of a dream to see wear our stuff, hopefully one day we can make that happen.

What can we expect from you both on your journey forward?

Expect to see a lot of us... The rest of this year is booked up with pop-ups, showrooms and parties all over the world. We've got some huge projects set to release this year that we can't really talk about, but expect some surprising collaborations and crazy collections, [we're] very gassed to show you all what we've got in store.

unknownlondon.com

"WE'VE BEEN FOLLOWING SHICK WES FOR THE PAST YEAR AND SEEING HIM BEGIN TO BLOW IS EXCITING. HE'S DEFINITELY ON OUR LIST TO WORK WITH, TAKASHI MURAKAMI WOULD ALSO BE A BIT OF A DREAM"



WWWW

What We Wear

IN THREE SHORT YEARS, WHAT WE WEAR HAS BECOME THE GO-TO BRAND FOR THOSE KEEN TO LOOK BOTH CHIC AND SPORTY. SITUATED ON THE BRINK OF HIGH FASHION AND CULT STREETWEAR, THEIR CLOTHING IS FOR MALES A STEP AHEAD OF THE STYLE BLOGS.

DEBUTED BY BRITISH MUSICAL TREASURE, TIMME TEMPAN IN JANUARY 2017, WWW HAS ESTABLISHED ITSELF VIA STREAMLINED SILHOUETTES AND SUBTLE ACCESSORIES. WITH THEIR THIRD SEASON SHOWN AT LONDON FASHION WEEK MEN'S BACK IN JANUARY, IT'S CLEAR TO SEE WWW IS GOING NOWHERE.

REINFORCING BRITISH FASHION STAPLES LIKE PRINCE OF WALES CHECK, DOUBLE-BREADED JACKETS AND HARRINGTONS, WWW'S DESIGNS ARE NOT WHAT YOU'D EXPECT FROM A HUGE SUCCESSFUL MUSICIAN, BUT IT'S EVIDENT THAT TIMME'S LOVE OF STYLE IS DEEPLY INVESTED IN THE CLOTHING. IT SEEMS THE BRAND'S GOING HAVE HUGE STAYING POWER; LONG LIVE WHAT WE WEAR.

WHATWEWEAR.COM





FILFURY

PHOTO BY C MAR KHALEEL
WORDS BY CONOR RUA
ALL OTHER MAGERY BY FILFURY

A TYPICAL BRITISH FEBRUARY DAY AT 2PM IS COLD, WET AND GREY. I WALKED TO MEET THE MAN CALLED FILFURY, DRUGGIST BY DAY AND DIGITAL ARTIST BY NIGHT. HE WAS AT THE MALL IN THE MIDDLE OF HIS DAY. HE WAS DRESSED TO THE NINES. HE WAS WEARING A COAT THAT WAS AS GOOD AS HIS HAIR AND HAD A PAIR OF SHOES THAT WERE AS GOOD AS HIS HAIR. HE WAS WEARING A COAT THAT WAS AS GOOD AS HIS HAIR AND HAD A PAIR OF SHOES THAT WERE AS GOOD AS HIS HAIR. HE WAS WEARING A COAT THAT WAS AS GOOD AS HIS HAIR AND HAD A PAIR OF SHOES THAT WERE AS GOOD AS HIS HAIR.

So Filfury tell us a bit about you.

I go by the art name Filfury. Originally from Brum aka Birmingham. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school.

I originally trained as a graphic designer. Then went to a graphic design before taking in love with music design. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school.

I guess I caught attention and built a large following by doing these digital mash ups. I started with an artwork and by taking an A-Max 90 and deconstructed it. I thought this is a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school. I did a good job at school and had a good job at school.

Why the hell did you move to so many cities?

I get bored quite easily. I like new things and always say Monday is a new day. I like new things and always say Monday is a new day. I like new things and always say Monday is a new day. I like new things and always say Monday is a new day. I like new things and always say Monday is a new day. I like new things and always say Monday is a new day.

or learning new things. I guess moving around I was able to jump up positions and money. I never felt it get stale.

How did you start doing these digital mash ups?

First of all, I was a digital challenge. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet. I was inspired by what I saw on the internet.

Designing J Hus' album cover, how did that come about?

It came through one of the guys at Block Butler who referenced my artwork in a meeting. They got in touch with me to come into the studio where I heard the whole album. I thought they were only going to play me a 20 second snippet but no, it was the full album. It was a very surreal moment being in this record studio with him. I was at the max. His team started to chat over their initial thoughts for the front cover. Highlighting they already had amazing content from Olivia Rose but wanted a bit of a graphic conceptual front. I want to highlight something important here, the whole turnaround period for his artwork was two weeks.



"I WAS ORIGINALLY BRIEFED THAT THE ALBUM WAS GOING TO BE CALLED 'FISHERMAN' SO I HAD A LOT MORE CONCEPTUAL IDEAS SUCH AS A COUNCIL ESTATE FLOODED WITH WATER"

Can you explain your creative process to create the final artwork?

Moving fast, I went away and started to mock up some really rough ideas around 12 different routes trying to pin down the essence of the artwork and how it ties to his personality. I was originally briefed that the album was going to be called 'Fisherman' which is one of the songs on there. A bucket hat/fisherman hat was a cool starting point.

I was also playing around with graphics of the bucket hat trying to get things falling out connecting to his album. It was important for us to highlight the British element, that's why the money seemed to make the most sense purely because it's so UK-centric. The final artwork was to express the street, where he came from and the money to represent where his head was at and where he is heading. My goal was to make something no one had seen before, something iconic.

Something that people wouldn't think about is that there were quite a few legal hurdles using the money in official artworks, I had to apply to the Bank of England to request permission to use it. They have a lot of specific rules on how you creatively reinterpret bank notes, so if I hadn't curled all these notes in the right places with only a certain amount of percentage of the full note visible they would have all had to have specimen watermarked over it.

Another little secret is if you look close enough on the toggle of the bucket hat you will see my logo, the two F's which they never realised until it was printed and delivered. Overall, J Hus' 'Common Sense' album cover is the perfect example of my digital art and making

something graphic, bold and a little bit bankers with a street element.

You mentioned other routes of the artwork, what were they?

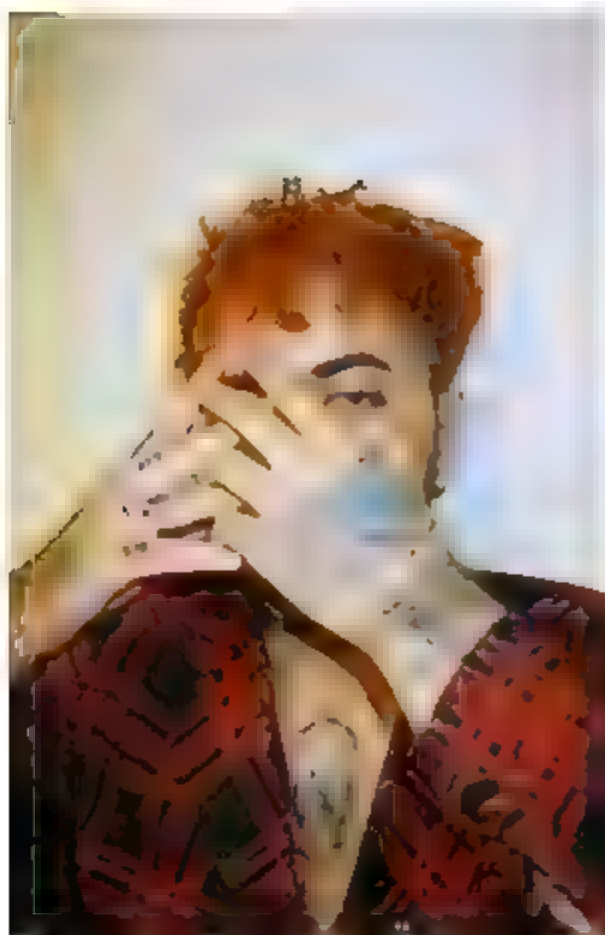
I had a few more bonkers ideas, the final concept definitely fell in the middle. As I said before I was originally briefed that the album was going to be called 'Fisherman' so I had a lot more conceptual ideas such as a council estate flooded with water and he was standing in the middle of a floating car with a fishing line and all this kind of stuff.

I had loads of variations, one was playing with Mercedes cars due to his famous line in 'Did You See'. I love to keep my artwork as symmetrical as possible, so I had mirrored the cars on different angles. I had a lot of portrait options, one had diamonds for his eyes and I was playing a lot with a fishing hook quite a lot with a piece of jewellery as a J. It was going to be a diamond encrusted J with Hus next to it.

With the album cover being a success, what's next for you?

Many people probably didn't realise but I directed J Hus' 'Bouff Daddy' video as his team heard about what I do with The Mill and all the adverts I direct. Off the back of the 'Bouff Daddy' music video I have had a lot of other music management teams approach me to direct their artists, but for me it's about picking the right one. I am still on this planet to learn different techniques and visuals and will continue to do so.

© FILFURY
www.filfury.com



MIGGY

[illegible]

<p>1. <i>Adiantum</i> (fern)</p> <p>2. <i>Pinus</i> (pine)</p> <p>3. <i>Quercus</i> (oak)</p> <p>4. <i>Juniperus</i> (juniper)</p> <p>5. <i>Thuja</i> (cedar)</p> <p>6. <i>Podocarpus</i> (podocarp)</p> <p>7. <i>Sequoia</i> (sequoia)</p> <p>8. <i>Taxus</i> (taxus)</p> <p>9. <i>Larix</i> (larch)</p> <p>10. <i>Abies</i> (fir)</p> <p>11. <i>Cedrus</i> (cedar)</p> <p>12. <i>Juniperus</i> (juniper)</p> <p>13. <i>Thuja</i> (cedar)</p> <p>14. <i>Podocarpus</i> (podocarp)</p> <p>15. <i>Sequoia</i> (sequoia)</p> <p>16. <i>Taxus</i> (taxus)</p> <p>17. <i>Larix</i> (larch)</p> <p>18. <i>Abies</i> (fir)</p> <p>19. <i>Cedrus</i> (cedar)</p> <p>20. <i>Juniperus</i> (juniper)</p> <p>21. <i>Thuja</i> (cedar)</p> <p>22. <i>Podocarpus</i> (podocarp)</p> <p>23. <i>Sequoia</i> (sequoia)</p> <p>24. <i>Taxus</i> (taxus)</p> <p>25. <i>Larix</i> (larch)</p> <p>26. <i>Abies</i> (fir)</p> <p>27. <i>Cedrus</i> (cedar)</p> <p>28. <i>Juniperus</i> (juniper)</p> <p>29. <i>Thuja</i> (cedar)</p> <p>30. <i>Podocarpus</i> (podocarp)</p> <p>31. <i>Sequoia</i> (sequoia)</p> <p>32. <i>Taxus</i> (taxus)</p> <p>33. <i>Larix</i> (larch)</p> <p>34. <i>Abies</i> (fir)</p> <p>35. <i>Cedrus</i> (cedar)</p> <p>36. <i>Juniperus</i> (juniper)</p> <p>37. <i>Thuja</i> (cedar)</p> <p>38. <i>Podocarpus</i> (podocarp)</p> <p>39. <i>Sequoia</i> (sequoia)</p> <p>40. <i>Taxus</i> (taxus)</p> <p>41. <i>Larix</i> (larch)</p> <p>42. <i>Abies</i> (fir)</p> <p>43. <i>Cedrus</i> (cedar)</p> <p>44. <i>Juniperus</i> (juniper)</p> <p>45. <i>Thuja</i> (cedar)</p> <p>46. <i>Podocarpus</i> (podocarp)</p> <p>47. <i>Sequoia</i> (sequoia)</p> <p>48. <i>Taxus</i> (taxus)</p> <p>49. <i>Larix</i> (larch)</p> <p>50. <i>Abies</i> (fir)</p> <p>51. <i>Cedrus</i> (cedar)</p> <p>52. <i>Juniperus</i> (juniper)</p> <p>53. <i>Thuja</i> (cedar)</p> <p>54. <i>Podocarpus</i> (podocarp)</p> <p>55. <i>Sequoia</i> (sequoia)</p> <p>56. <i>Taxus</i> (taxus)</p> <p>57. <i>Larix</i> (larch)</p> <p>58. <i>Abies</i> (fir)</p> <p>59. <i>Cedrus</i> (cedar)</p> <p>60. <i>Juniperus</i> (juniper)</p> <p>61. <i>Thuja</i> (cedar)</p> <p>62. <i>Podocarpus</i> (podocarp)</p> <p>63. <i>Sequoia</i> (sequoia)</p> <p>64. <i>Taxus</i> (taxus)</p> <p>65. <i>Larix</i> (larch)</p> <p>66. <i>Abies</i> (fir)</p> <p>67. <i>Cedrus</i> (cedar)</p> <p>68. <i>Juniperus</i> (juniper)</p> <p>69. <i>Thuja</i> (cedar)</p> <p>70. <i>Podocarpus</i> (podocarp)</p> <p>71. <i>Sequoia</i> (sequoia)</p> <p>72. <i>Taxus</i> (taxus)</p> <p>73. <i>Larix</i> (larch)</p> <p>74. <i>Abies</i> (fir)</p> <p>75. <i>Cedrus</i> (cedar)</p> <p>76. <i>Juniperus</i> (juniper)</p> <p>77. <i>Thuja</i> (cedar)</p> <p>78. <i>Podocarpus</i> (podocarp)</p> <p>79. <i>Sequoia</i> (sequoia)</p> <p>80. <i>Taxus</i> (taxus)</p> <p>81. <i>Larix</i> (larch)</p> <p>82. <i>Abies</i> (fir)</p> <p>83. <i>Cedrus</i> (cedar)</p> <p>84. <i>Juniperus</i> (juniper)</p> <p>85. <i>Thuja</i> (cedar)</p> <p>86. <i>Podocarpus</i> (podocarp)</p> <p>87. <i>Sequoia</i> (sequoia)</p> <p>88. <i>Taxus</i> (taxus)</p> <p>89. <i>Larix</i> (larch)</p> <p>90. <i>Abies</i> (fir)</p> <p>91. <i>Cedrus</i> (cedar)</p> <p>92. <i>Juniperus</i> (juniper)</p> <p>93. <i>Thuja</i> (cedar)</p> <p>94. <i>Podocarpus</i> (podocarp)</p> <p>95. <i>Sequoia</i> (sequoia)</p> <p>96. <i>Taxus</i> (taxus)</p> <p>97. <i>Larix</i> (larch)</p> <p>98. <i>Abies</i> (fir)</p> <p>99. <i>Cedrus</i> (cedar)</p> <p>100. <i>Juniperus</i> (juniper)</p>	<p>1. <i>Adiantum</i> (fern)</p> <p>2. <i>Pinus</i> (pine)</p> <p>3. <i>Quercus</i> (oak)</p> <p>4. <i>Juniperus</i> (juniper)</p> <p>5. <i>Thuja</i> (cedar)</p> <p>6. <i>Podocarpus</i> (podocarp)</p> <p>7. <i>Sequoia</i> (sequoia)</p> <p>8. <i>Taxus</i> (taxus)</p> <p>9. <i>Larix</i> (larch)</p> <p>10. <i>Abies</i> (fir)</p> <p>11. <i>Cedrus</i> (cedar)</p> <p>12. <i>Juniperus</i> (juniper)</p> <p>13. <i>Thuja</i> (cedar)</p> <p>14. <i>Podocarpus</i> (podocarp)</p> <p>15. <i>Sequoia</i> (sequoia)</p> <p>16. <i>Taxus</i> (taxus)</p> <p>17. <i>Larix</i> (larch)</p> <p>18. <i>Abies</i> (fir)</p> <p>19. <i>Cedrus</i> (cedar)</p> <p>20. <i>Juniperus</i> (juniper)</p> <p>21. <i>Thuja</i> (cedar)</p> <p>22. <i>Podocarpus</i> (podocarp)</p> <p>23. <i>Sequoia</i> (sequoia)</p> <p>24. <i>Taxus</i> (taxus)</p> <p>25. <i>Larix</i> (larch)</p> <p>26. <i>Abies</i> (fir)</p> <p>27. <i>Cedrus</i> (cedar)</p> <p>28. <i>Juniperus</i> (juniper)</p> <p>29. <i>Thuja</i> (cedar)</p> <p>30. <i>Podocarpus</i> (podocarp)</p> <p>31. <i>Sequoia</i> (sequoia)</p> <p>32. <i>Taxus</i> (taxus)</p> <p>33. <i>Larix</i> (larch)</p> <p>34. <i>Abies</i> (fir)</p> <p>35. <i>Cedrus</i> (cedar)</p> <p>36. <i>Juniperus</i> (juniper)</p> <p>37. <i>Thuja</i> (cedar)</p> <p>38. <i>Podocarpus</i> (podocarp)</p> <p>39. <i>Sequoia</i> (sequoia)</p> <p>40. <i>Taxus</i> (taxus)</p> <p>41. <i>Larix</i> (larch)</p> <p>42. <i>Abies</i> (fir)</p> <p>43. <i>Cedrus</i> (cedar)</p> <p>44. <i>Juniperus</i> (juniper)</p> <p>45. <i>Thuja</i> (cedar)</p> <p>46. <i>Podocarpus</i> (podocarp)</p> <p>47. <i>Sequoia</i> (sequoia)</p> <p>48. <i>Taxus</i> (taxus)</p> <p>49. <i>Larix</i> (larch)</p> <p>50. <i>Abies</i> (fir)</p> <p>51. <i>Cedrus</i> (cedar)</p> <p>52. <i>Juniperus</i> (juniper)</p> <p>53. <i>Thuja</i> (cedar)</p> <p>54. <i>Podocarpus</i> (podocarp)</p> <p>55. <i>Sequoia</i> (sequoia)</p> <p>56. <i>Taxus</i> (taxus)</p> <p>57. <i>Larix</i> (larch)</p> <p>58. <i>Abies</i> (fir)</p> <p>59. <i>Cedrus</i> (cedar)</p> <p>60. <i>Juniperus</i> (juniper)</p> <p>61. <i>Thuja</i> (cedar)</p> <p>62. <i>Podocarpus</i> (podocarp)</p> <p>63. <i>Sequoia</i> (sequoia)</p> <p>64. <i>Taxus</i> (taxus)</p> <p>65. <i>Larix</i> (larch)</p> <p>66. <i>Abies</i> (fir)</p> <p>67. <i>Cedrus</i> (cedar)</p> <p>68. <i>Juniperus</i> (juniper)</p> <p>69. <i>Thuja</i> (cedar)</p> <p>70. <i>Podocarpus</i> (podocarp)</p> <p>71. <i>Sequoia</i> (sequoia)</p> <p>72. <i>Taxus</i> (taxus)</p> <p>73. <i>Larix</i> (larch)</p> <p>74. <i>Abies</i> (fir)</p> <p>75. <i>Cedrus</i> (cedar)</p> <p>76. <i>Juniperus</i> (juniper)</p> <p>77. <i>Thuja</i> (cedar)</p> <p>78. <i>Podocarpus</i> (podocarp)</p> <p>79. <i>Sequoia</i> (sequoia)</p> <p>80. <i>Taxus</i> (taxus)</p> <p>81. <i>Larix</i> (larch)</p> <p>82. <i>Abies</i> (fir)</p> <p>83. <i>Cedrus</i> (cedar)</p> <p>84. <i>Juniperus</i> (juniper)</p> <p>85. <i>Thuja</i> (cedar)</p> <p>86. <i>Podocarpus</i> (podocarp)</p> <p>87. <i>Sequoia</i> (sequoia)</p> <p>88. <i>Taxus</i> (taxus)</p> <p>89. <i>Larix</i> (larch)</p> <p>90. <i>Abies</i> (fir)</p> <p>91. <i>Cedrus</i> (cedar)</p> <p>92. <i>Juniperus</i> (juniper)</p> <p>93. <i>Thuja</i> (cedar)</p> <p>94. <i>Podocarpus</i> (podocarp)</p> <p>95. <i>Sequoia</i> (sequoia)</p> <p>96. <i>Taxus</i> (taxus)</p> <p>97. <i>Larix</i> (larch)</p> <p>98. <i>Ab</i></p>
--	---

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110



MASTER P, DA FIRST DON.

BY JEFF LABRECQUE

IF HIP HOP HADN'T BEEN THE STRENGTH OF HIS CITY, MASTER P IS THE MAN WHO WOULD HAVE HAD THE SIDE EFFECT, LIKE CARRYING SOME REAL ESTATE, ENDORING YOUR GO-TO BRAND OF LIQUOR OR CREATING A CLOTHING LINE, BUT THE REALITY WASN'T ALWAYS SO EASY. MASTER P IS ONE OF HIP HOP'S BEST DUNKING GUYS, A SELF-MADE MILLIONAIRE AND PURE SUCCESS STORY. HIS LEGACY IS STILL GROWING TODAY BUT IT ALL STARTED WAY BACK. IN 1963, IN NEW ORLEANS, LOUISIANA, MASTER P WAS BORN PERCY MAGEE, RAISED IN THE BOHEMIA OF CANAL STREET, HEAVY INTO THE MUSIC AS A KID.

Master P's early life was a mix of poverty and ambition. He grew up in a neighborhood where the streets were tough, but he always had a dream of making it big. He started his career in the early 1990s, releasing his first album, 'The Funky Bunch', which was a commercial success. This led to the formation of the No Limit Records label, which became a major force in the hip-hop industry. Master P's success was not just in music but also in business. He expanded into various ventures, including real estate, fashion, and liquor. His net worth grew significantly, making him one of the wealthiest hip-hop artists of his generation. Despite the challenges he faced, Master P remained dedicated to his craft and his community, often using his platform to give back.

Master P's rise to fame was a testament to his hard work and talent. He was a pioneer in the Southern hip-hop scene, bringing a unique sound to the mainstream. His music was characterized by its catchy hooks and hard-hitting lyrics. He was also a savvy businessman, knowing when to diversify and when to stay focused. His success inspired many other artists to follow in his footsteps, and he remains a respected figure in the hip-hop world. Master P's story is a classic example of the American dream, showing how a person can overcome adversity through determination and hard work.

Master P's influence extends beyond music. He has been a mentor to many young artists, helping them navigate the industry and build successful careers. His philanthropic efforts have also been significant, with donations to various social and educational programs. Master P's legacy is one of a true entrepreneur and a community leader. His story continues to inspire people around the world, proving that with the right mindset and a little bit of luck, anything is possible.

PARENTAL
ADVISORY
EXPLICIT CONTENT



**'BUSINESS
IS LIKE A
SEE SAW
GOING UP
AND DOWN.
WHEN ONE
GOES DOWN,
I HAVE THE
OTHER ONE
GOING UP.'**

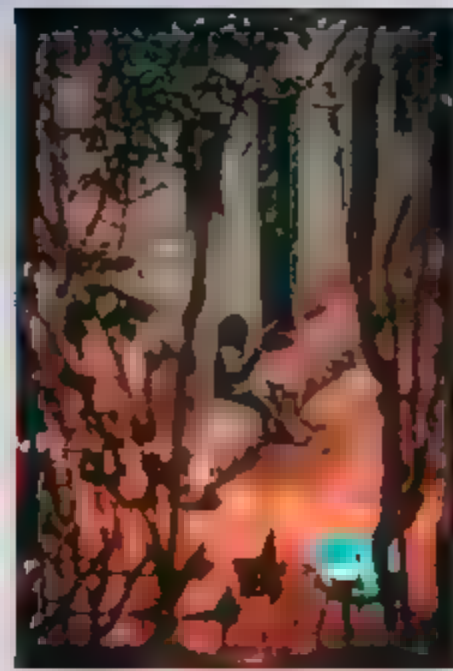
Records, also working with C-Murder and Snoop Dogg. His record label continued to grow and establish music that became imprinted within hip hop's fabric. His most acclaimed album 'BUP Da Last One' sold half a million copies in its first week — the last record he put out before claiming he would now be focusing efforts on becoming an entrepreneur. The record even inspired the next generation with his son Roman Miller. April just 28, Master P's business empire allowed him to stand out amongst the crowd and still have his name spoken with respect in today's world of mega-acts with the likes of P Diddy, Jay Z and Dr. Dre, creating empires worth 1 billion dollars.

There wasn't much that Master P could touch that didn't multiply the money. So let's break it down a little, to demonstrate the work he was putting in across ventures. He had a Sports management agency, the Limit Communications, under his belt, which was a joint venture with marketing guru Dijana Edgerston. His conglomerate company, the Limit Enterprises became a financial powerhouse. His real estate investment and property management company, the New Orleans-based PM Properties, controls over 100 properties across the US and according to Black Enterprise magazine, the Limit Enterprises grossed \$110 million in revenue in 1998 alone. There was also the Limit Sports, building contracts with sports icons, paving the way for the likes of Jay Z's Roc

Nation Sports today. Master P diversified the art of using hip hop as a growing avenue for income and proved that it was an industry to stay. This level of success inspired other rappers to branch out into wider business ventures and investments, which is why we've got to recognise the foresight that Master P demonstrated as a respected entrepreneurial mind. Well before the likes of Diddy's Revolt TV, Master P was the first rapper to have their own television network with Better Black Television, a New Orleans based cable network. In 1998, arguably in the peak of his career growth, Master P was ranked 10th on Forbes Magazine's List of "America's 40 Highest Paid Entertainers," with an estimated income of \$54.5 million. That same year, the only other music company to have more songs in the Top 40 charts was Warner, showing the Limit's dominance in the industry. Even with that amount of success, years on in 2001 he was then one of only six celebrities to make Fortune Magazine's "America's Richest Forty Under Forty" list. His estimated worth of his business dealings put him at number 20 with \$361 million.

Master P's ambition of becoming the "ghetto Bill Gates" seemed to bloom into fruition after years of grinding in the business world. He had the vision first, to turn hip hop into the global brand it is today. There's nothing that you can't do if you've got hip hop's backing and the smarts to make moves.





KENYA + RWANDA

his collection of photographs were taken by me across Kenya. I'd found most of them hanging out of a window. I was lucky to be asked by a very busy Ali to go on a trip with them and document the amazing beauty we see in those corners.

Kenya and Rwanda are similar in a lot of ways, however Rwanda is not a democracy, a potentially one of the harshest countries we've been in. The people there were fascinated by the many features and wildlife. Some of the best photography would be at the parks and just a bit off the main roads. Great to see as you're me a bit more time to take the culture.

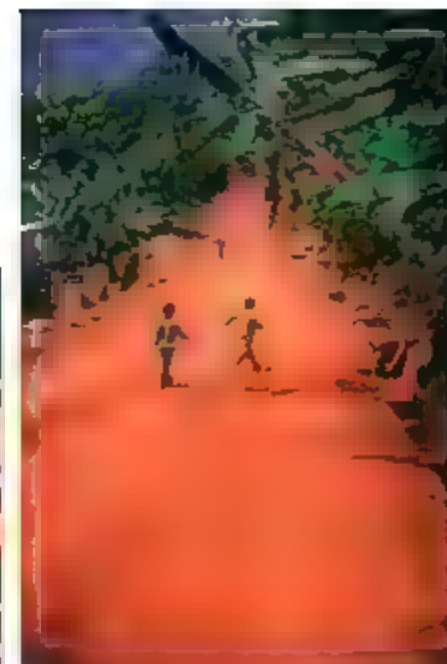


H... .. A... ..
 S... ..
 T... ..
 E... ..
 G... ..
 I... ..
 I... ..
 I... ..

[illegible]

They are more out to everyone and they know how important money is. But don't know for much of a price, they do. It's like money has become and hit a whole different way of thought that we have here in America. But don't think they're wrong and I've always thought money comes with its own problems and going to it makes me happy people here in 10 days that would be a London.

And the experience changed your daily life?
 In a many ways. For I thought the a lot and had a lot of stuff
 going on back home. The time was slipping out but however that
 did made me busy about the important things and people. Every
 day we were a lot of the laughter in the state we live in and
 the home. We are always looking at the computer and what we are



Did your outlook towards money change following your time spent there?

we never really hear the story of guy who will keep on making money
and we never see what he does with it. My friend now goes to a bank and
the whole thing is a mystery. I don't know if my "lovely" people or money might
be the same as my "lovely" people. But's who get it to go.
the money will grow with high, up, but it's not the person
who's bad.

you really break it down. I think it is an honour to be a photographer to be able to document a person or an occasion at that time and place. It is a unique opportunity and with all honesty it didn't change my mode of living towards money. It made me realise how important friends, love, children and family are. We're a singer in numbers, but everyone should just be happy in making it on their own.

What do you think "Getting Money" means to the people in these photos?

like said, don't think money or getting money is their main agenda. I suppose everything is relative and out here getting money means enough. I need their services, not buy materialistic objects to make them feel good. I like maybe be being a bit preachy but I feel they are so much more grateful at the small things in life than we do.

What do you think would be the best way for readers to contribute to those you met in Kenya and Rwanda?

to follow it & saving lives every day and the ladies who are in charge over there are some of the best people we've met. Reach out to them if you feel you want to help.



THE TARGET CALLS FORTH THE ARROW

B .

I WANT 30 MIS. CASH.
IF U WANT 2 @ ?!?!
AGAIN.
CALL AVERY. SHE
HANDLES MY FINANCES.

STOCKISTS

GET THE CLOTHES FROM THE ISSUE

A

ADIDAS ORIGINALS
WWW.ADIDAS.CO.UK/ORIGINALS
15 FOUBERT'S PLACE, CARNABY STREET, LONDON, W1F 7QB

AIR JORDAN
JORDAN.COM
236 OXFORD STREET, LONDON, W1C 1DE

ALEXANDER MCQUEEN
ALEXANDERMCKQUEEN.COM
4-5 OLD BOND STREET, LONDON, W1S 4PD

ALIVE & MORE
ALIVEANDMORE.COM

AQ/AQ
AQAQ.COM
12 FOUBERT'S PLACE, CARNABY STREET, LONDON W1F 7PG

B

BALENCIAGA
BALENCIAGA.COM
12 MOUNT STREET, LONDON, W1K 2RD

BILLIONAIRE BOYS CLUB
BBKICECREAM.EU
36 MARSHALL STREET, LONDON, W1F 7EY

BLITZ LONDON
BLITZLONDON.CO.UK
55-59 HAMBURY STREET, LONDON, E1 5JP

BURBERRY
BURBERRY.COM
121 REGENT STREET, LONDON, W1B 4TB

BUTLER AND WILSON
BUTLERANDWILSON.CO.UK

D

DAINESE
DAINESE.COM
171 GREAT PORTLAND STREET, LONDON, W1W 5PG

DR. GUCCENSTEIN
DRGUCCENSTEIN.COM

F

FANASKII
FANASKII.CO.UK

G

GALLERIA DE FRESCO
GALLERIADEFRESCO.COM

GENTRY GARB
GENTRYGARB.US

GUCCI
GUCCI.COM
34 OLD BOND STREET, LONDON, W1S 4QL

H

HOUSE OF MIDAS
HOUSEOFMIDAS.COM

J

JAMIE BACKSHALL
JAMIEBACKSHALL.COM

JON RICHARD
JONRICHARD.COM

JUNLI
JUN-LI.COM

K

KSENIA SCHNAIDER
KSENIASCHNAIDER.COM

L

LADY LUCIE LATEX
LADYLUCIE.COM

LOUIS VUITTON
LOUISVUITTON.COM
17/20 NEW BOND STREET, LONDON, W1S 2RB

LIFE'S A BEACH
LIFESAEBEACHBRAND.COM

M

MAHARISHI
MAHARISHISTORE.COM
2-3 GREAT PULTENEY STREET, LONDON, W1F 9LY

MINT CREW
WWW.MINTCREW.COM

MUSS MUSS
MUSSMUSS.COM

N

NEOSS LDN
NEOSSLDN.CO.UK

NIKE
NIKE.COM
236 OXFORD STREET, LONDON, W1C 1DE

P

PLAYDOT APPAREL
PLAYDOTAPPAREL.COM

POINT BLANK
POINTBLANKDOTDASH.COM

R

RIXO LDN
RIXO.CO.UK

ROKIT
ROKIT.CO.UK

S

SOULLAND
SOULLAND.COM

SWAROVSKI
SWAROVSKI.COM

T

TOPSHOP
TOPSHOP.COM
214 OXFORD STREET, LONDON, W1C 1DA

U

UNKNOWN LONDON
UNKNOWNLONDON.COM

URBAN OUTFITTERS
URBANOUTFITTERS.COM
200-211 OXFORD STREET, LONDON, W1D 1HU

V

VENOMISS
VENOMISSNYC.COM/SHOP

VERSACE
VERSACE.COM
183-184 SLOANE STREET, LONDON, SW1X 9QP

VIVETTA
VIVETTA.IT

W

WHAT WE WEAR
WHATWEWEAR.COM

Y

YSL
YSL.COM
32-33 OLD BOND STREET, LONDON, W1S 4QH

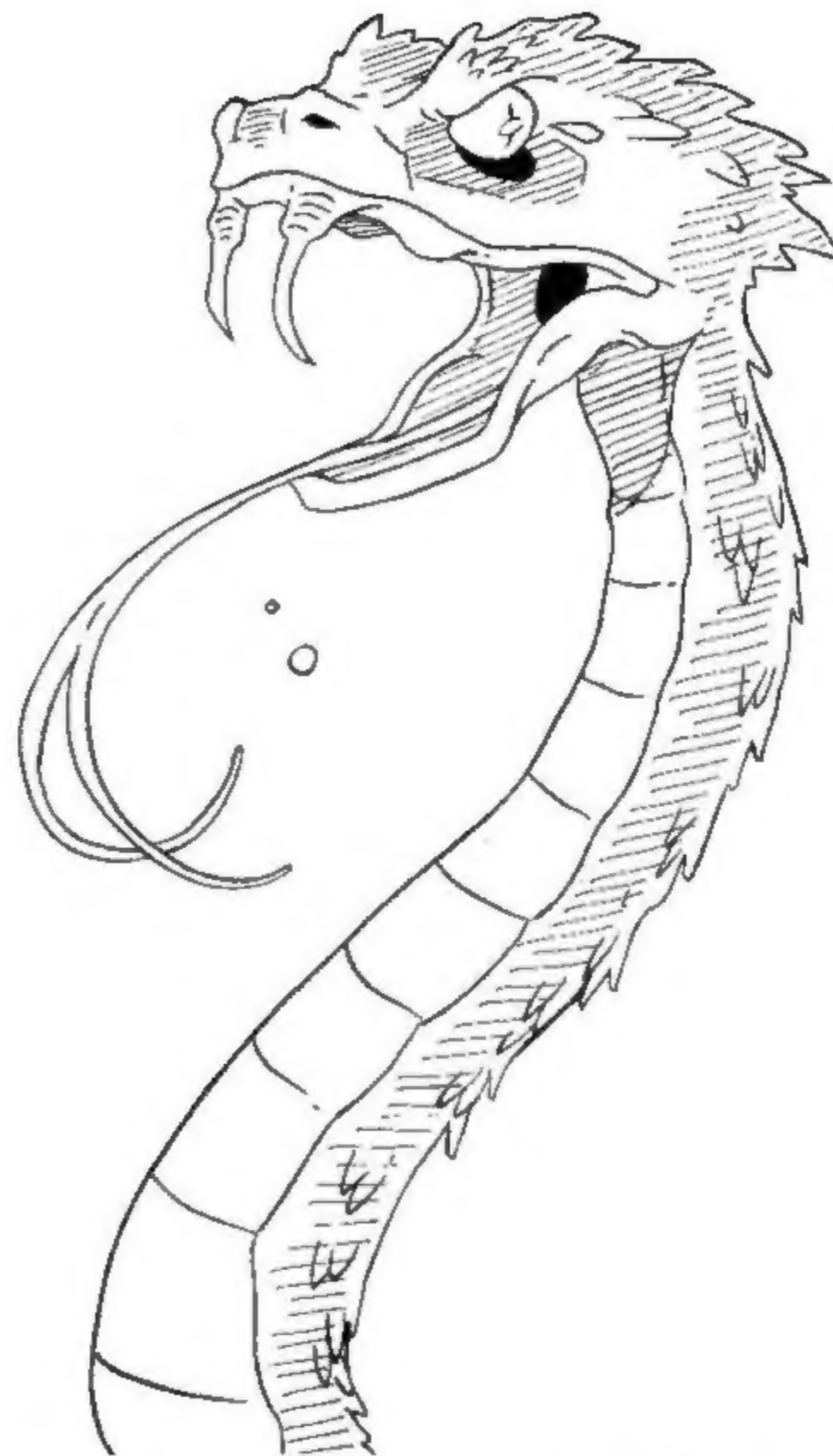
READ ONLINE:
WWW.VIPERMAG.COM



FOLLOW US
ON TWITTER &
INSTAGRAM
@VIPERMAGAZINE
SUBSCRIBE
TO VIPER MAGAZINE AT
WWW.VIPERMAG.COM



by thursday.



WWW.VIPER-WORLD.COM

THE HOME OF ALL THINGS VIPER

